WOOLLEY & WALLIS

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JAPANESE WORKS OF ART

TUESDAY 10TH NOVEMBER 2020

ASIAN ART II

WEDNESDAY 11TH NOVEMBER 2020

Lot 260 *detail*

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Front Cover: Lots 325 & 335
Back Cover: Lot 501

JAPANESE WORKS OF ART

TUESDAY 10TH NOVEMBER 2020
2.00PM

ASIAN ART II

WEDNESDAY 11TH NOVEMBER 2020
10.30AM

at our Castle Street Salerooms, SP1 3SU

VIEWING BY APPOINTMENT

煩請閣下提前預約參觀預展，以避免不必要的等候。

Friday 6th November
Saturday 7th November
Monday 9th November

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Please contact the department to make an appointment.

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Lot 575

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CHRONOLOGY OF JAPAN

Jōmon Period
ca.10,000 BC-ca.300 BC
Yayoi Period
ca.300 BC-552 AD
Asuka Period 552-645
Nara Period 645-794
Heian Period 794-1185
Kamakura Period
1185-1333
Muromachi Period
1333-1573
Namboku-Chō Period
1336-1392

Momoyama Period
1568-1615
Bunroku Era 1592-1596
Keicho Era 1596-1615

Edo Period 1615-1868
Kan'ei Era 1624-1644
Kanbun Era 1661-1673
Genroku Era 1688-1704
An'ei Era 1772-1781
Tenmei Era 1781-1789
Kansei Era 1789-1801
Kyowa Era 1801-1804
Bunka Era 1804-1818
Bunsei Era 1818-1830
Tenpo Era 1830-1844
Koka Era 1844-1848
Kaei Era 1848-1854
Ansei Era 1854-1860
Man'ei Era 1860-1861
Bunkyu Era 1861-1864
Genji Era 1864-1865
Keio Era 1865-1868

Meiji Era 1868-1912
Taisho Era 1912-1926
Showa Era 1926-1989
Heisei Era 1989-2019
Reiwa Era 2019-present

Lot 264 detail

KO-SOMETSUKE & KOREAN ART

LOTS 200-205

JAPANESE WORKS OF ART

LOTS 206-402

200

A CHINESE DISH FOR THE JAPANESE MARKET, *KO-SOMETSUKE*

TIANQI 1621-27

Of quatre-lobed form, painted with a crab amongst stylised waves and seaweed, raised on four short feet and with a typical *mushikui* (insect-nibbled) rim, 16.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£250-350

201

THREE CHINESE DISHES FOR THE JAPANESE MARKET, *KO-SOMETSUKE*

TIANQI 1621-27

The largest plate decorated to the well with a scholar and an attendant in a mountainous river landscape, the flattened rim with a crenelated border, the reverse with an exhibition label for 'T.EDO INOUYE & SON'; one smaller dish with a palm tree issuing from rockwork to one side and a *go* board and a screen to the other, decorated with a lone figure in a landscape, the rim painted with two butterflies fluttering between vine leaves and grapes; the third dish painted with two horses prancing under scrolling clouds and the moon above, all three with typical *mushikui* (insect-nibbled) rims, 21cm max. (3)

£1,200-1,500

The largest dish was included in T Edo Inouye and Son's 22nd anniversary exhibition entitled 'Collected and Selected: Seventy-Seven Dishes from the Late Ming Dynasty' from 1st-29th April 2017. Also, see Masahiko Kawahara, Ko-sometsuke, p.147 no.581, for a related plate from the same set illustrated and discussed.

202

TWO CHINESE DISHES FOR THE JAPANESE MARKET, *KO-SOMETSUKE*

TIANQI/CHONGZHEN PERIOD, 17TH CENTURY

Both decorated in underglaze blue with a buffalo herder and four oxen, one dish with a band of ten rhomboids above following the rim, with tendrils to the undersides, both approx. 21cm. (2)

£1,500-2,000

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

203
A LARGE KOREAN BLUE AND WHITE DRAGON VASE
JOSEON DYNASTY, 19TH CENTURY

The tall baluster-shaped body decorated in underglaze cobalt blue with two writhing dragons, the beasts flying amongst scrolling clouds, wispy whorls and *bullocho* fungi, their jaws open and baring their fangs, the rim, shoulder and foot with two concentric rings, 53cm.

£400-600

See Brooklyn Museum, access. no.80.120.1 for a comparable vase.

204
A SMALL GILT-BRONZE SEAL, POSSIBLY KOREAN
POSSIBLY JOSEON DYNASTY

Cast as an Immortal riding a lion dog, *haetae*, the sage turned to the left and wearing long robes, the mythical beast with a large bell hanging from its collar and raised on a scroll-shaped plinth, on a square base cut to the underside with three large characters, 5.5cm.

£1,500-2,000

205
TWO KOREAN VESSELS
JOSEON DYNASTY, 19TH CENTURY

One an incense burner and cover, the bulbous body raised on a short foot and with two vertical handles to the sides, the lid pierced with four of the Eight Daoist Trigrams and with a hexagonal knop, the other a celadon bowl with lotus petals incised to the exterior, 14cm max. (3)

£200-300

206
A RARE JAPANESE KO-KUTANI BOWL
EDO PERIOD, C.1660

Decorated in purple, yellow, green and blue enamels and overglaze iron-red with four large butterflies fluttering across the well, with smaller red insects flying around them, the underside painted with three further butterflies and red insects, with circular rings encircling a *fuku* mark to the centre of the base, 15cm dia.

£600-800

Cf. The Complete Catalogue of the Shibata Collection, The Kyushu Ceramic Museum, p.69 no.0490 for a ko-kutani *dish decorated with a central butterfly in an ochre ring.*

Butterflies are rare as a central motif on ko-Kutani dishes. The design originated in the Heian period (794-1185) and was the symbol of the Taira clan.

206 *base*

207
A JAPANESE *SHOKI-IMARI* DISH
EDO PERIOD, C.1630-40

The well decorated in underglaze cobalt blue with a small prancing hare beneath a crescent moon, with a double ring to the rim and the surface speckled with sand or grit, raised on a circular unglazed foot, 13.4cm.

£200-300

See the British Museum, access. no. 1959,0418.1 for a comparable Shoki-Imari *dish with an added inscription reading 'Spring White Hare' to the side. Also, see R S Jenyns, Japanese Porcelain, pl.6B for a comparable piece.*

The dish is an example of early porcelain produced at the Tengudani kiln in Arita. The hare and moon were created with paper stencils and then covered with splashed ink, fukizumi. *The outline was drawn afterwards in cobalt blue. The original design on which this dish is modelled is Chinese; the hare is often represented pounding the elixir of life and in Chinese the words for 'full moon' and 'rice cake' have the same sound.*

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208

A RARE JAPANESE CELADON-GROUND GOURD EWER

EDO PERIOD, C.1660-80

The body decorated in iron-red, cyan, cerulean and black enamels, painted with flowering branches of prunus and bush clover, the spout and handle with further floral motifs and fire wisps, the neck with a band of triangular lappets, 19.2cm.

£2,000-3,000

Cf. G Lang, The Wrestling Boys, An exhibition of Chinese and Japanese ceramics from the 16th to the 18th century in the collection at Burghley House, p.28 no.81 for a comparable ewer, one of a pair with Dutch silver-gilt mounts.

It is possible that the shape originated from Middle-Eastern vessels such as kendi *and so the ewer may have been intended for that market. Enamelled celadon pieces are relatively rare and were produced from an early date in Arita. Several pieces are included in the 18th century collection of King Augustus the Strong of Saxony, in Dresden.*

209

A JAPANESE KAKIEMON DISH

EDO PERIOD, 17TH CENTURY

Richly decorated in dark blue, cyan, iron-red and yellow enamels with a dense design of two *ho-ho* birds in a luxuriant garden, with large peonies and chrysanthemum issuing from rockwork around them, the border to the rim enclosing four smaller birds flying or perched amongst foliage, scrolling tendrils and further blooms, 21.3cm.

£1,000-1,500

210
A RARE JAPANESE ARITA MODEL OF A LION DOG, *SHISHI*
EDO PERIOD, C.1700

The body of the mythical beast contorted as it lands on its front paws after a jump from heaven to earth, modelled with its hind legs raised and baring its fangs with a ferocious expression, its body decorated in iron-red, brown, black and gold with spots in overglaze enamels, a collar and bell painted around its neck, 30.2cm.

£4,000-6,000

Cf. C Jörg, Fine & Curious, Japanese Export Porcelain in Dutch Collections, p.282 no.356, for another figure of a shishi *possibly from the same mould from the J M van Diepen Foundation, Fraeylemaborg, Slochteren. This piece is raised on a rock-shaped base applied with peonies.*

See the collections of the Musée d'Ennery, Paris, access. nos. GUIMET6307-838, GUIMET3178-219, and GUIMET1291-429 for three related examples of shishi *similarly landing on their front paws. Also, Christie's London, Courtly Display: the Somlyo Collection of Japanese ceramics, London exhibition 12th-19th December 2015, no.23 for a pair of lion dogs modelled seated on their haunches.*

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

211

A RARE JAPANESE KAKIEMON MODEL OF A 'FLAMING TORTOISE', *MINOGAME*

EDO PERIOD, C.1660-80

The mythical creature decorated in turquoise, cerulean, iron-red, yellow and black, its carapace with a moulded honeycomb pattern and a trailing veil of seaweeds underneath the rim, with five-toed feet and baring its fangs, 18.5cm.

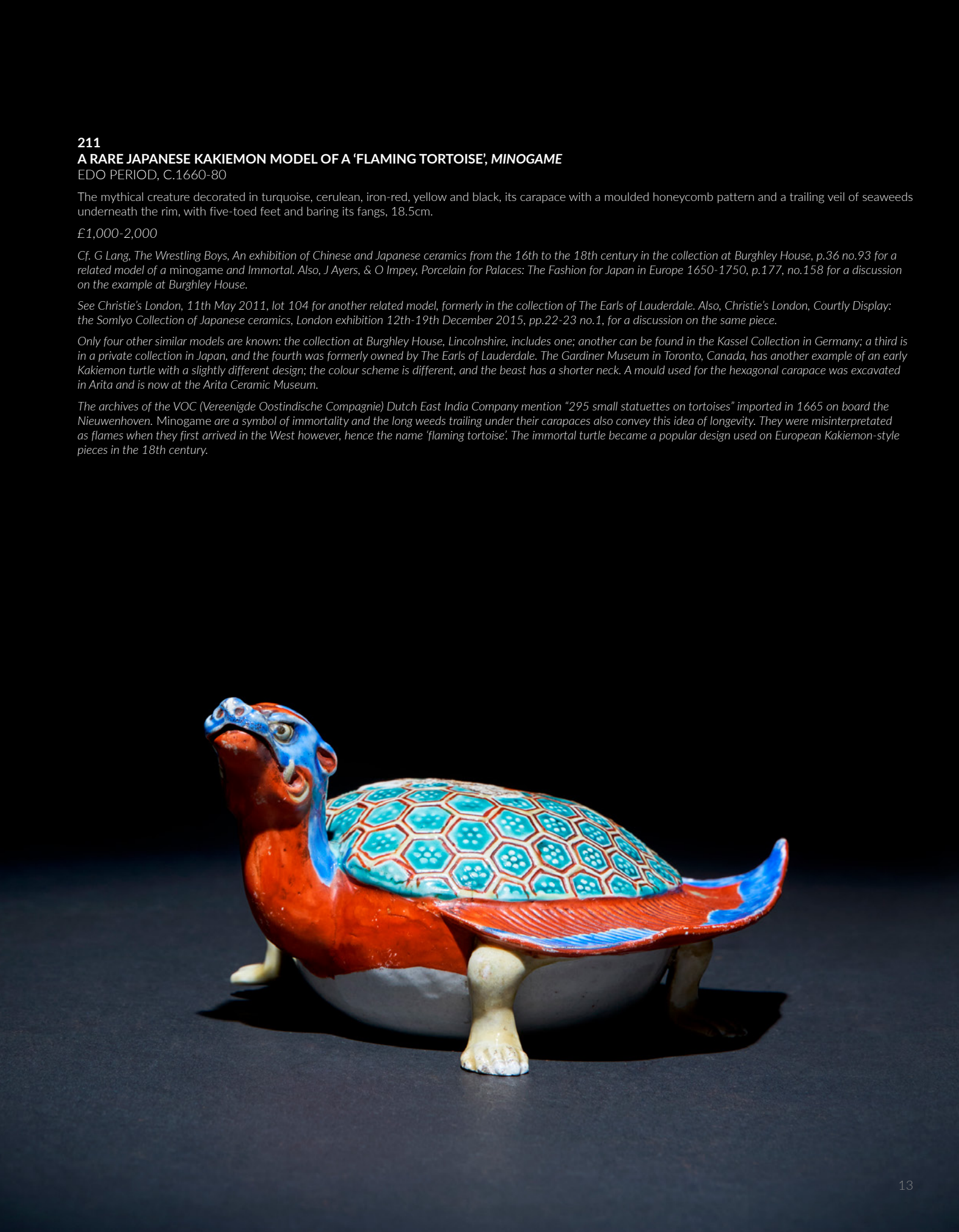
£1,000-2,000

Cf. G Lang, The Wrestling Boys, An exhibition of Chinese and Japanese ceramics from the 16th to the 18th century in the collection at Burghley House, p.36 no.93 for a related model of a minogame *and Immortal. Also, J Ayers, & O Impey, Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750, p.177, no.158 for a discussion on the example at Burghley House.*

See Christie's London, 11th May 2011, lot 104 for another related model, formerly in the collection of The Earls of Lauderdale. Also, Christie's London, Courtly Display: the Somlyo Collection of Japanese ceramics, London exhibition 12th-19th December 2015, pp.22-23 no.1, for a discussion on the same piece.

Only four other similar models are known: the collection at Burghley House, Lincolnshire, includes one; another can be found in the Kassel Collection in Germany; a third is in a private collection in Japan, and the fourth was formerly owned by The Earls of Lauderdale. The Gardiner Museum in Toronto, Canada, has another example of an early Kakiemon turtle with a slightly different design; the colour scheme is different, and the beast has a shorter neck. A mould used for the hexagonal carapace was excavated in Arita and is now at the Arita Ceramic Museum.

The archives of the VOC (Vereenigde Oostindische Compagnie) Dutch East India Company mention "295 small statuettes on tortoises" imported in 1665 on board the Nieuwenhoven. Minogame *are a symbol of immortality and the long weeds trailing under their carapaces also convey this idea of longevity. They were misinterpretated as flames when they first arrived in the West however, hence the name 'flaming tortoise'. The immortal turtle became a popular design used on European Kakiemon-style pieces in the 18th century.*



212

EIGHT JAPANESE IMARI DISHES FROM THE COLLECTION OF AUGUSTUS THE STRONG (1670-1733)

EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Typically decorated in underglaze blue, gilt and overglaze enamels, each painted with a large bulbous jardinière flanked by two smaller vases, the three vessels containing further sprays of peonies, daisies, and other flowers, with small birds flying above, the rim with large sprays of peonies and two *ho-ho* birds with long tail feathers, incised to the reverse sides with Dresden inventory marks for the collection of Augustus the Strong of Saxony, four with 'N=345+' and the four others with 'N=92+', each approx. 21.7cm. (8)

£600-800

Cf. J Ayers, Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, p.662 no.1556 for another plate with the same design in the British Royal Collection.

213

FOUR JAPANESE MOULDED DISHES

EDO PERIOD, 18TH CENTURY

Each of lobed form, the cavetto moulded with lotus flowerheads and decorated to the well in overglaze enamels, two dishes with sprays of chrysanthemum, another with a small blue bird flying over a branch of flowering prunus, and the fourth decorated with chrysanthemum flowers floating on the surface of a meandering stream, all approx. 22.5cm. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

214

A PAIR OF UNUSUAL JAPANESE IMARI VASES

MEIJI PERIOD, 19TH CENTURY

Of tall conical shape, both painted with continuous designs of many birds flying and perched amongst trees and bamboo shoots in a luxuriant garden, with a band of auspicious designs above the foot and lappets beneath the rim, 25.5cm. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

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215

A RARE JAPANESE TEA BOWL FOR THE TEA CEREMONY, *CHAWAN*

EDO PERIOD, 17TH CENTURY

The tall U-shaped body of irregular shape with faint grooves to the surface and a slight depression to the side, decorated with a geometrical pattern of rhomboids enclosing foliage in low relief, possibly inspired by textile patterns, painted in gold and silver lacquer, purple, green and red on a black ground, the underside and foot left unglazed, the base incised with a mark for Ninsei, a paper label reading 'Yamashiro: Kioto... Ninsei', another 'Peer Groves Collection' and 'R. Soame Jenyns 7', 12cm dia.

£8,000-12,000

Provenance: formerly in the collection of Major William Peer Groves (1878-1946) and then Roger Soame Jenyns (1904-1976).

Illustrated in R S Jenyns, Japanese Pottery, pl.94B, and discussed p.214.

Major Peer Groves (1878-1946) was the recipient of the Japanese Imperial Order of the Rising Sun and the Russian Imperial Orders of Vladimir and Stanislaus. A number of pieces from his collection are now at the British Museum and at the Victoria and Albert Museum.

Roger Soame Jenyns

ROGER SOAME JENYNS (1904-1976)

Roger Soame was an important scholar and collector of Chinese and Japanese art. After working for the Hong Kong civil service where he learnt Cantonese, he joined the British Museum, later becoming Deputy Keeper of the Department of Oriental Antiquities. Jenyns is also known for his seminal works on Chinese and Japanese art, including Later Chinese Porcelain (1951), Ming Pottery and Porcelain (1953), Wares of the Transitional Period between Ming and the Ch'ing 1620-1683 (1955), Japanese Porcelain (1965) and Japanese Pottery (1971), among others. Many Japanese pieces from Soame Jenyns's personal collection are currently on display at the Fitzwilliam Museum, Cambridge.

215 *base and labels*

216
A JAPANESE IMARI TEAPOT AND COVER
EDO PERIOD, 18TH CENTURY

Of hexagonal shape and with a tall bail handle, the surface decorated in gilt, red, cyan and yellow enamels with shaped panels enclosing stylised flowerheads and scrolling wisps, with a paper label from an early auction catalogue describing the piece and mentioning 'Boston Museum, Brinkley, 69A', possibly the provenance; together with a Kakiemon-style incense burner and cover, *koro*, the handles and knop shaped as *shishi*, the body moulded with chrysanthemum and banded hedges, raised on four shaped feet, 16.5cm max. (4)

£300-500

217
A JAPANESE ARITA SAKE BOTTLE, *TOKKURI*
MEIJI PERIOD OR LATER, 19TH CENTURY OR LATER

The bottle vase with a double ring to the neck, inscribed 'JAPANCHZAKY' in underglaze blue on the celadon-grey ground, with a band of diagonal lines incised around the shoulder, 16.5cm.

£200-300

218
A JAPANESE ARITA BOTTLE VASE
EDO PERIOD OR LATER, 19TH CENTURY OR LATER

The gallipot-shaped body decorated in underglaze blue with the monogram 'VOC' for the Vereenigde Oostindische Compagnie (Dutch East India Company) framed by a crown of leaves and flowers, on a celadon-grey ground, the base with the VOC monogram, 22cm.

£200-300

Provenance: formerly a private collection in Bath, Somerset.

219
A JAPANESE ARITA SAKE BOTTLE, *TOKKURI*
EDO PERIOD OR LATER, 19TH CENTURY OR LATER

The bottle vase with a double ring to the neck, inscribed 'JAPANSCHZAKY' in underglaze blue on the creamy-white ground, 18cm.

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

220

TWO MASSIVE JAPANESE IMARI CHARGERS

EDO PERIOD, 18TH CENTURY

Both decorated in underglaze blue, gilt, red, green and black enamels, one painted with a large double-handled vase to the well containing chrysanthemum and peonies, the rim with two large birds of prey and two phoenix in between panels of scrolling tendrils; the other with a central panel containing a stylised vase of flowers and with four medallions enclosing butterflies, with shaped panels, further blooms, foliage and pomegranates to the rim, 55.5cm max. (2)

£300-500

Provenance: from an English private collection, Suffolk.

Cf. J Ayers, Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen, pp.702-3 no.1716 for other large dishes with similar decoration.

221

A MASSIVE JAPANESE IMARI CHARGER

MEIJI PERIOD, 19TH CENTURY

Decorated in underglaze blue, iron-red and gilt with two large shaped panels, one containing two deer in an autumnal landscape under maple leaves, the other with boys playing mahjong, the sides with peacocks amongst flowering branches and peonies, the reverse with flowerheads, butterflies and *karakusa* scrolls, the base marked *fuki choshun* (wealth and everlasting spring), together with a hardwood stand, 56.8cm. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

222

A MASSIVE JAPANESE IMARI CHARGER

MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

The well typically decorated in underglaze blue, gilt, red, green, cyan and black enamels, with a complex pattern of chrysanthemum flowerheads and brocade patterns, the cavetto with further flowers and three large dragons emerging from the side, the rim with a band of floral designs in octagonal cells, 61cm.

£300-500

Provenance: from a private English collection acquired in Yokohama, Japan, in the 1940s.

223
A LARGE JAPANESE *GOSU* SATSUMA VASE
MEIJI PERIOD, 19TH CENTURY

The tall ovoid body rising to a short neck with four small handles applied to the shoulder, decorated with a continuous design of flowering prunus trees growing from behind banded hedges, with gold scrolling clouds above, the neck with a band of chrysanthemum flowerheads in rhomboids, 42.5cm.

£2,000-3,000

224
A JAPANESE *GOSU* SATSUMA VASE AND COVER
MEIJI PERIOD, 19TH CENTURY

The baluster body richly decorated in gilt and blue, red and green enamels, with many *sakura* blossoms floating amongst the scrolling waves of a meandering river, with an abundance of maple leaves above, the foot with bands of lappets, with further blossoms to the lid in between large butterflies, the base with the Shimazu *mon* and inscribed *Nihon Satsuma Hyokoseki ga*, 15.5cm. (2)

£800-1,200

225
TWO JAPANESE *GOSU* SATSUMA PIECES
MEIJI PERIOD, 19TH CENTURY

One a tall baluster vase decorated in thick enamels with a continuous scene of auspicious designs, curtains with brocade patterns, maple leaves, *Genji ko no zu* symbols referring to specific chapters in the Tale of Genji, and a large phoenix above, the neck with a band of lappets, inscribed 'Satsuma'; the other a *koro* of bulbous form raised on three shaped feet, with a large *kirin* prancing above scrolling waves, with chrysanthemum flowers to the reverse and the shoulder with fan-shaped panels, with a faint signature, 32.5cm and 16cm respectively. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

226
A JAPANESE *GOSU* SATSUMA INCENSE BURNER, *KORO*
MEIJI PERIOD, 19TH CENTURY

The bulbous body decorated with a continuous design of flowering prunus and chrysanthemum painted in gilt, blue, pink, and red enamels, on three shaped feet with scrolling designs, the lid silver-plated with a central chrysanthemum flowerhead and three medallions with flowers, the base stamped with an oblong cartouche reading 'Satuma sshin' under the Shimazu *mon*, 23cm. (2)

£1,200-1,500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

227
A JAPANESE SATSUMA VASE
MEIJI PERIOD, 19TH CENTURY

The tall baluster-shaped body decorated with two large panels enclosing beauties and children in a mountainous landscape, the reverse with a luxuriant garden with irises, peonies and wisteria growing by banded hedges, with thatched huts in the background, on a dark navy-blue ground embellished with a dense pattern of flowerheads and scrolling tendrils in gilt, the base signed Kawayama Nanpo, 25cm.

£300-500

Provenance: from a deceased estate, Hampshire.

228
A PAIR OF JAPANESE SATSUMA VASES
MEIJI PERIOD, 19TH CENTURY

Of baluster shape and painted with mirrored decoration, each with two large panels enclosing beauties and children by a lake to one side and a luxuriant garden with banded hedges by a stream to the other, with small birds flying over peonies and wisteria, on a dark navy-blue ground adorned with brocade designs and scrolling tendrils in gilt, both signed *Yasuda zo* and raised on a wood stand, 18.3cm. (4)

£400-600

229
A LARGE JAPANESE SATSUMA DISH AND A BOWL
MEIJI PERIOD, 19TH CENTURY

The plate decorated with beauties and children in a mountainous river landscape, with men transporting goods at the back and *torii* gates trailing in the distance, the base signed Setsuzan, the bowl painted with a central panel of a seated *bijin* reading to other beauties and children around her, with thatched huts to the back and Mount Fuji in the distance, the cavetto with dense patterns of brocade designs and flowers, the underside richly decorated in gilt on the deep navy-blue ground, signed *Dai Nihon Ryokuzan zo* in an incense burner-shaped cartouche, 30.5cm max. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

230
A JAPANESE SATSUMA DISH AND A BOWL
MEIJI PERIOD, 19TH CENTURY

The plate with a central rectangular panel of beauties engaged in daily activities and the cavetto with geometrical brocade patterns and flowers, signed; the bowl with a central medallion of figures in a garden, with further panels of flowers and auspicious objects on a ground of geometrical patterns, the underside with bands of chrysanthemum and maple leaves, signed Kozan, 21.8cm max. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

231
AN UNUSUAL JAPANESE SATSUMA VASE BY KINKOZAN
MEIJI PERIOD, 19TH CENTURY

The square-section baluster body decorated with shaped panels enclosing luxuriant gardens, with woven bamboo hedges, birds and butterflies, one side with a *toro* lantern, on a dense ground of prunus flowers and maple leaves, the shoulder with panels of brocade designs and the neck with a band of key fret, the decoration painted in gold and silver on the café-au-lait ground, the base with a faint mark reading 'Kinko-' for Kinkozan, 12cm.

£500-800

232
A JAPANESE SATSUMA SAKE CUP
MEIJI PERIOD, 19TH CENTURY

Decorated to the well with a beauty and a boy, their clothes swept by the wind and the child raising his hands in surprise as his hat is blown away by the storm, the rim with a band of chevrons, raised on a short foot and with a seal mark to the base, possibly for Seizan, in a small cardboard box stamped 'Yamanaka & Co. Dealers in works of art, Kyoto Japan', 7.5cm. (2)

£200-300

233
A JAPANESE MINIATURE SATSUMA VASE BY RYOZAN
MEIJI PERIOD, 19TH CENTURY

The ovoid body delicately painted with a continuous river landscape, one side with two waders walking in a stream by a woven fence, the other with another bird in flight, a small thatched building visible in the distance, with large sprays of peonies, chrysanthemum, irises and other flowers, a band of key fret in gilt above the foot and brocade patterns to the neck, the base signed *Ryozan kore zo*, 9.6cm.

£400-600

Provenance: from an English private collection, Gloucestershire.

234
A JAPANESE MINIATURE SATSUMA VASE BY KINKOZAN
MEIJI PERIOD, 19TH CENTURY

The baluster body with a continuous scene of a beauty and a small girl in a luxuriant garden, on a dark navy-blue ground with flowerheads and tendrils in gilt, the base signed Kinkozan, 9.3cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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235

A JAPANESE SATSUMA VASE WITH BEAUTIES

MEIJI PERIOD, 19TH CENTURY

The tall rectangular body decorated to each side with a *bijin* standing under branches of maple, two with a small *karako* boy, their ornate kimonos with complex designs of geometrical patterns and flowers, the shoulder with shaped panels enclosing many brocade patterns, flowers and scrolling waves, 17.5cm.

£1,200-1,500

236

A JAPANESE SATSUMA VASE BY KINKOZAN

MEIJI PERIOD, 19TH CENTURY

The tall heart-shaped body raised on a flaring foot, the neck applied with scrolling handles, decorated with two large panels enclosing figures engaged in daily activities in a river landscape to one side, the reverse with two chickens in a bamboo grove, on a deep navy-blue ground embellished with ornate patterns of flower sprays, ferns and scrolling tendrils, the sides painted with birds flying over trees by the river bank in gilt, signed and impressed *Kinkozan zo* underneath, 16.5cm.

£3,000-5,000

237

237
A LARGE JAPANESE SATSUMA VASE BY KINKOZAN
MEIJI PERIOD, 19TH OR 20TH CENTURY

The tall hexagonal vase richly decorated with a continuous scene of many boys and the Seven Gods of Good Fortune, *Shichifukujin*, the children appearing from Hotei's treasure sack, playing with a multitude of Daruma dolls emerging from Daikoku's mallet, the shoulder with panels of brocade patterns, the neck and foot with bands of key fret, the decoration rendered in thick raised enamels on the gilt ground, the base signed *Dai Nihon Kinkozan*, 44.5cm.

£400-600

Provenance: from a deceased estate, Hampshire.

238
A TALL JAPANESE VASE BY KIZAN
MEIJI PERIOD, 19TH OR 20TH CENTURY

The tall baluster body richly decorated with a dense design of shaped panels and fans with large blooms, landscapes, birds and butterflies, some areas rendered *en grisaille*, with many details highlighted in gilt, the neck applied with two lion's mask ring handles, the base signed *Dai Nihon Kizan sei*, 63cm.

£200-300

239
A TALL JAPANESE SATSUMA INCENSE BURNER AND COVER, *KORO*
MEIJI PERIOD, 19TH CENTURY

The bulbous body raised on three shaped feet and with two tall handles to the sides, the lid topped with the large figure of a Chinese boy, *karako*, the sides with two large panels shaped as handscrolls painted with the scene of a man paying homage to a dignitary to one side, the nobleman surrounded by attendants fanning him; the reverse decorated with Immortals and children looking towards a goddess riding a dragon in the sky above, framed by bands of geometrical patterns in raised enamels, 40cm. (2)

£300-500

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240
A PAIR OF JAPANESE SATSUMA VASES AND TWO INCENSE BURNERS, *KORO*
MEIJI PERIOD, 19TH CENTURY

The baluster-shaped vases with continuous scenes of figures and children frolicking under flowering prunus, both signed *Kozan zo*; the taller *koro* with vertical handles and a reticulated lid, the sides with panels enclosing beauties by the water's edge and a mountainous landscape, signed; the smaller incense burner raised on a tall foot and painted with shaped panels of figures and landscapes, 14.5cm max. (6)

£200-300

Provenance: from a deceased estate, Hampshire.

241
THREE JAPANESE KUTANI VASES
MEIJI OR TAISHO PERIOD,
19TH OR 20TH CENTURY

Two a pair, with cylindrical bodies and raised on wooden stands, the third baluster-shaped with handles formed as dragons, all three typically decorated in iron-red and gilt with panels enclosing birds, flowers and figures, all signed, 34cm max. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

242
FIVE JAPANESE SATSUMA PIECES
MEIJI PERIOD, 19TH CENTURY

Comprising: two pairs of vases and a bowl, the taller vases both decorated with a continuous scene of beauties and children in a garden with bamboo and chrysanthemum behind them; the other pair painted with bands of brocade designs, birds amongst flowers, landscapes, and kaleidoscopes of butterflies; the bowl with panels of many figures in interiors and mountainous river landscapes, all signed, 24.5cm max. (5)

£200-300

Provenance: from a deceased estate, Hampshire.

243
A JAPANESE SATSUMA VASE AND A BOWL
MEIJI PERIOD, 19TH OR 20TH CENTURY

The tall baluster-shaped vase decorated with a continuous design of a mountainous river landscape, with purple wisteria flowers and panels of brocade designs to the shoulder, signed; the pentalobed bowl painted to the well with Mandarin ducks by the water's edge surrounded by wisteria and peonies, the outside with further sprays of wisteria, signed Senzan, 30.8cm max. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

244
A JAPANESE SATSUMA BOWL
MEIJI PERIOD, 19TH CENTURY

The well decorated with a multitude of flowers, birds and butterflies, the outside with further blooms and two panels enclosing the Gods of Good Fortune Hotei and Fukurokuju playing with many children, the base signed Fujisan, 12.7cm.

£100-200

245
A JAPANESE KUTANI TWO-TIER PICNIC BOX, *JUBAKO*
MEIJI PERIOD, 19TH OR 20TH CENTURY

Of square shape and raised on four feet, the sides and lid moulded with a honeycomb-shaped pattern framed by borders of flowerheads and scrolling tendrils, the sides with panels of flowering chrysanthemum and pine trees, 14cm x 13.2cm x 13.2cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

246
A JAPANESE KAKIEMON STYLE MODEL OF A TIGER
MEIJI PERIOD, C.1900

After a Japanese 17th century model, the feline depicted seated on its haunches on a rocky outcrop, painted in polychrome with many stripes contrasting with its lemon-yellow coat, 26cm.

£500-800

247
A JAPANESE KUTANI MODEL OF A COCKATOO
MEIJI OR TAISHO PERIOD, 20TH CENTURY

The bird's feathers fancifully painted in gilt, blue, yellow, purple and green enamels, perched on a gnarled tree stump on which cloud-shaped mushrooms grow, 29.3cm.

£150-250

Provenance: from a deceased estate, Hampshire.

248
AN UNUSUAL JAPANESE TEA KETTLE AND COVER
MEIJI PERIOD, 1868-1912

Modelled as a *minogame*, the mythical creature standing four-square on short feet, the shell with a honeycomb pattern and the seaweed trailing behind its back forming the handle, painted in overglaze red, green, blue and yellow enamels and with highlights in gilt, 22cm. (2)

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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249
A TALL JAPANESE FUKAGAWA VASE
TAISHO OR SHOWA PERIOD, 20TH CENTURY

The baluster-shaped body decorated with a continuous design of a small quail hiding amongst sprays of millet and daisies, with a gilded rim and signed *Fukagawa sei* with the Fujiyama mark, 38cm.

£300-500

Provenance: from a deceased estate, Hampshire.

250
A JAPANESE KORANSHA OVOID VASE
TAISHO OR SHOWA PERIOD, 20TH CENTURY

Decorated with two *kirin* prancing amongst scrolling clouds in underglaze blue, with details in iron-red, gold, and white enamels, the base with the orchid mark for the Koransha workshop, 24.5cm.

£200-300

Provenance: from a deceased estate, Hampshire.

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251
A JAPANESE BROWN GLAZED VASE BY ITO TOZAN II (1871-1937)
MEIJI OR TAISHO PERIOD, 20TH CENTURY

Of tall rectangular shape flaring towards the rim, the surface resembling a bamboo fence, a seal mark underneath reading Tozan, together with its original *tomobako* box inscribed *Shiba no ki kabin* (Shrub flower vase, made by Tozan), 34.4cm. (2)

£200-300

The family of Ito Tozan II (1871-1937) acted as advisers to the Lords of the Zeze domain in the Shiga Prefecture. The Zeze Domain kilns were established in the 17th century under the patronage of the famous tea master Kobori Enshu (1579-1647) and were famous for their production of brown glazed pottery and tea ceremony utensils. The kilns closed at the end of the 17th century due to financial issues and were re-established by Ito Tozan II and other artists under the name Zeze Kageroen *(The Shimmering Garden of Zeze).*

252
A JAPANESE SATSUMA VASE BY MAKUZU KOZAN (1842-1916)
MEIJI PERIOD, 19TH CENTURY

The bulbous vase decorated with swallows amongst tall grasses on a ground of horizontal lines, with vines and grapes in high relief applied to the shoulder, the neck and foot with bands of various geometrical designs, stamped *Makuzu Kozan tsukuru* in a gourd-shaped reserve to the base, 26.5cm.

£150-250

253
A JAPANESE VASE BY SEIFU YOHEI III (1851-1914)
MEIJI OR TAISHO PERIOD, 20TH CENTURY

The ovoid body decorated with a continuous design of butterflies fluttering amongst large peonies, with leafy branches depicted in various shades of green on a deep honey-yellow ground, with details incised and others rendered in low relief, the base signed Seifu, raised on a wood stand and with two *tomobako* wooden boxes, the inner box inscribed *Hyakka nishiki botan no zu kabin* (flower vase with hundred colourful peonies) with seal, the lid signed *Seifu tsukuru* (made by Seifu), the outer box with similar inscriptions, 26cm. (7)

£2,000-3,000

Provenance: from a deceased estate, Hampshire.

254
A JAPANESE VASE BY MAKUZU KOZAN (1842-1916)
MEIJI OR TAISHO PERIOD, 20TH CENTURY

The bulbous body raised on a flared foot, decorated in underglaze blue and purple and overglaze red and yellow enamels, with two small birds amongst foliage and large peonies, one flying towards the blooms and the other perched on a branch, a small butterfly above, the base signed *Makuzu Kozan saku*, 25.5cm.

£400-600

Provenance: from a deceased estate, Hampshire.

255
A TALL JAPANESE VASE BY MAKUZU KOZAN (1842-1916)
MEIJI OR TAISHO PERIOD, 20TH CENTURY

The cylindrical body decorated with a continuous river landscape in underglaze blue and with a faint pink hue in the sky above, with a meandering stream and many pines fading away into the mist, the base signed *Makuzu Kozan sei*, 30.7cm.

£500-800

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

256

257

256
A LARGE JAPANESE VASE BY MAKUZU KOZAN (1842-1916)
MEIJI PERIOD, C.1900

The bulbous body richly decorated with a continuous landscape, the Chinese-style mountainous river landscape rendered in many shades of underglaze blue and green, with details of the moss and leaves rendered in fine raised overglaze enamels and gilt, with thatched huts nestling in the shadows of the mountains, with a double ring to the base and signed *Makuzu Kozan sei*, raised on a wooden stand and together with a fitted *tomobako* wood box inscribed *Kabin* (vase), *Seika iroiri sansui no zu*, *Makuzu Kozan saku* (Blue landscape with colour, made by Makuzu Kozan), 31.5cm. (3)

£3,000-5,000

Provenance: from a deceased estate, Hampshire.

257
A LARGE JAPANESE VASE BY MAKUZU KOZAN (1842-1916)
MEIJI PERIOD, C.1900

The tall baluster body painted in resist decoration on a diaphanous green-glazed ground with blossoming irises, the inside of the rim left white, the base signed *Makuzu Kozan sei* in a rectangular cartouche, 43cm.

£5,000-8,000

This shade of underglaze green was developed circa 1900 with the assistance of Gottfried Wagener (1831-1892). Wagener was one of the first foreigners to go to Japan as an oyotoi gaijin, *a technological adviser. Makuzu Kozan worked with him and used his new colours, including this green and a shade of pink that could stand high temperature firing.*

258

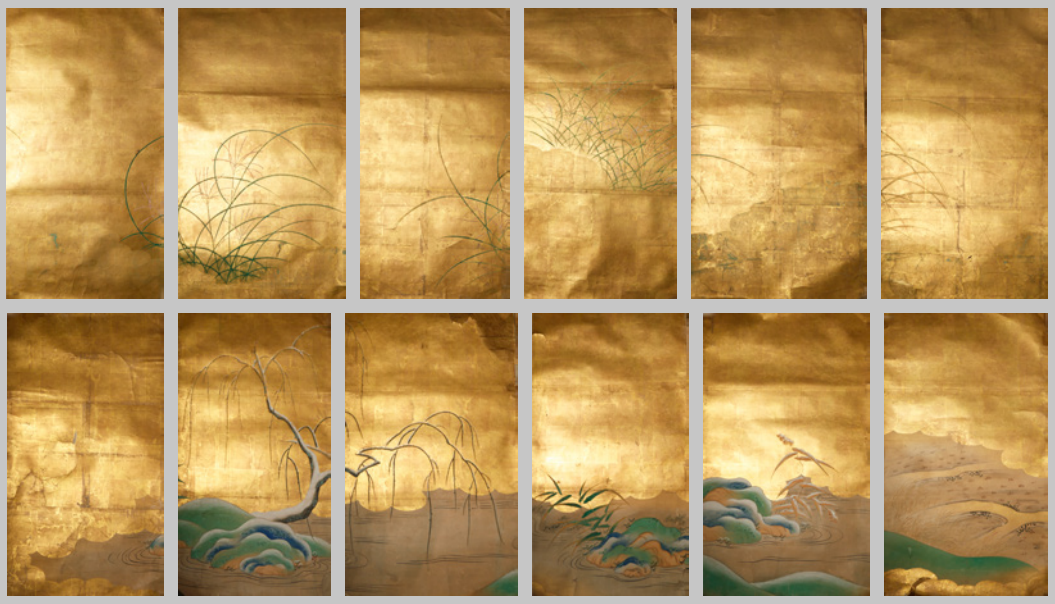
A JAPANESE SIX-FOLD PAPER SCREEN, *BYOBU*

EDO OR MEIJI PERIOD, 19TH CENTURY

Depicting an extensive view of Kyoto with a profusion of details, the many figures engaged in daily pursuits in the streets of the city and by the river, with identifiable landmarks such as the *Kiyomizu-dera* temple, a long procession including several large ornate carts coming down the main avenue, possibly for the Gion festival, with further buildings and villages nestled amongst the mountains in the top half of the composition, approx. 170cm x 375cm.

£300-500

See the Metropolitan Museum of Art, New York, access. nos.2015.300.106.1-2, for a pair of screens depicting similar scenes in and around the old capital. These depictions of Kyoto were usually divided between two screens, with the left picture depicting Nijo Castle and the western half of the city, and the right screen depicting the eastern side of Kyoto.



259

A SET OF TWELVE JAPANESE KANO SCHOOL PAINTINGS

EDO PERIOD, 18TH CENTURY

Originally from a paper screen, in ink, colour and gold leaf on paper, six depicting tall grasses and the other six with a tree by a river in a snowy landscape, both sets on a gold ground, all approx. 88.5cm x 47cm. (12)

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

260

A LARGE JAPANESE KANO SCHOOL SIX-FOLD PAPER SCREEN, *BYOBU*

MOMOYAMA OR LATER, 16TH CENTURY OR LATER

Depicting a procession in a mountainous river landscape, the figures emerging from a wooden gate on the right-hand side of the composition, with a Chinese dignitary riding a horse in the centre accompanied by a retinue of ten attendants, one of them a Mongolian archer, three retainers leading a horse at the front of the procession, other men holding red standards and one with a fan made of peacock feathers, the nobleman wearing red robes adorned with scrolling details in gilt, holding a flowering branch of *sakura* flowers over his shoulder, with two large flowering prunus trees above, a river cascading from rocky outcrops at the back and with palm trees to the left side, the composition framed by scrolling clouds in gold leaf, approx. 177.5cm x 378cm overall.

£2,000-3,000

See the Metropolitan Museum of Art, New York, access. nos.2006.42.1,2 for a comparable six-fold screen, one of a pair attributed to Kano Takanobu (1571-1618) and painted with a similar procession of the Chinese Emperor Wen with a retinue of ten attendants.

261

A SMALL JAPANESE SIX-FOLD PAPER SCREEN, *BYOBU*

MEIJI PERIOD, 19TH CENTURY

Painted with two large cranes and other smaller birds in a luxuriant garden, a meandering river cascading behind them, with flowering prunus and pine trees on the gold background, together with a small collection of Japanese and Chinese works on paper, including woodblock prints of figures and an album of paintings, the screen 61cm x 139cm. (9)

£200-300

Provenance: from the collection of Collingwood 'Cherry' Ingram (1880-1981) and thence by descent. Cherry Ingram was a famous British ornithologist, plant collector and gardener who became renowned for his knowledge on Japanese cherry trees. See lot 400 for another piece from Cherry Ingram's collection, a netsuke *of a rat by Okatori.*

Collingwood 'Cherry' Ingram (1880-1981)

Map of Dejima Island showing the Dutch warehouses and residences (Courtesy of Kobe City Museum)

THE DUTCHMEN OF NAGASAKI

Following the expulsion of the Portuguese in 1639, the Dutch became the only Europeans allowed to remain in Japan. Merchants working for the VOC (the Dutch East India Company) established a new trading post on the artificial fan-shaped island of Dejima in 1641. Lots 262 and 264 are rare examples of the idiosyncratic art produced in Japan at the time, reflecting the interest of Japanese artists for the European inhabitants of Dejima. The knife urn (lot 263) illustrates the type of wares produced for the Western market using traditional Japanese techniques that VOC merchants would have transported back to the West for wealthy clients.

262

A RARE JAPANESE LACQUER PILLAR HANGING BY KOMA YASUTADA, *HASHIRA-KAKE*

EDO PERIOD, LATE 18TH CENTURY

The tall rectangular panel decorated in gold, silver and red on a black *roiro* ground, depicting a beauty dressed in an ornate Western dress decorated with pearls and ribbons, a medal shaped as a Maltese cross in gold and silver tied at her waist, leaning over and smiling gently, with European-style cross-hatching executed in *harigaki*, a circular hanging hole above and signed *Koma Yasutada saku* on the edge of the panel, together with a fitted *tomobako* box and cover, 158cm x 11.4cm. (2)

£2,000-3,000

Provenance: formerly the collection of Mike and Hiroko Dean. Illustrated in M & H Dean, Nihon no Shikki, Japanese lacquer – an Exposition, no.109; also Barry Davies Oriental Art, Japanese lacquer, Nambokucho to Zeshin, The Collection of Mike and Hiroko Dean, pp.67-68, no. 67.

Hashira-kake *are tall panels which were used to decorate* hashira, *indoor pillars.*

Mike Dean (d.2013) was a recognised artist who, throughout his career, exhibited paintings in St Yves and across the UK. Together with his wife Hiroko, they built an important Japanese collection consisting of metalwork and lacquer wares. Mike opened Nihon Token (the Japanese sword) in Museum Street near the British Museum and worked for many years on a book dedicated to their lacquer pieces assembled over forty years. The book was published with Kyoto Shoin Publishers in the early 1980s and was entitled 'Japanese lacquer - an exhibition'. Mike and Hiroko were also close friends of Bernard Leach (1887-1979) and Shoji Hamada (1894-1978) and they loaned many of their own Leach and Hamada pieces to museums in Japan.

263

263

A JAPANESE NAGASAKI STYLE LACQUER CUTLERY BOX

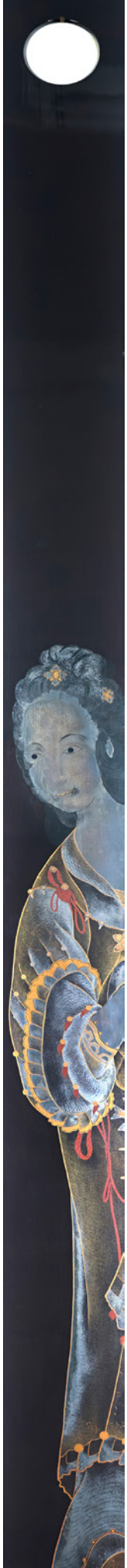
EDO PERIOD, C.1800

Formed as an urn with a rising cover revealing tiered compartments for knives, decorated to the exterior with vertical panels in mother of pearl and gold, depicting *ho-ho* birds, urns and flower sprays, the square plinth raised on four bracket feet, 76cm.

£800-1,200

Provenance: from a deceased estate, Hampshire.

Cf. O Impey and C Jörg, Japanese Export Lacquer 1580-1850, pp.326-328 no.637, for a closely related knife urn at the Peabody Essex Museum, Salem, acquired by Captain Samuel Gardner Derby in 1801. Gardner Derby was Captain of the Margaret of Salem and traded in Nagasaki under charter from the VOC (Vereenigde Oostindische Compagnie), the Dutch East India Company.



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264

A RARE JAPANESE NAGASAKI SCHOOL SCROLL PAINTING, *KAKEMONO*

EDO PERIOD, C.1800

In ink and colour on paper, depicting two Dutch merchants conversing with high-ranking prostitutes, the Westerners wearing long black coats and stylised tricorn hats, the two *oiran* with elegant kimonos adorned with foliate designs, their elaborate hairstyles featuring multiple ornaments, inscribed above 'Buddha sells doctrine, Patriarchs sell Buddha, Priests of the degenerate ages sell Patriarchs, and Thou sell thy body of five foot, thus satisfying the worldly desires of all creatures' and a poem reading 'the moon frequents nightly the surface of the pond, but does not leave behind its heart nor its shadow', and with two seal marks for *Ho* and *Setuchi*, 97cm x 57cm.

£6,000-10,000

Provenance: from a deceased estate, Hampshire. Purchased from Sydney L Moss Ltd, 10th February 2003; a copy of the original invoice is available.

Illustrated and discussed in S L Moss, Odd Men Out, pp.34-35, no.7, where the author explains that this painting is a mitate-e *or 'parody picture' because of the provocative signature. The inscription refers to the Great Zen Priest Takuan (1573-1645), a famous painter and the 153rd abbot of the Daitokuji temple in Kyoto. The idea of a priest producing such a sacrilegious painting is certainly irreverent and provocative.*

265

266

265
TWO JAPANESE TOSA SCHOOL PAINTINGS
MUROMACHI PERIOD OR LATER, 16TH CENTURY OR LATER

Possibly fragments from handscroll paintings, *makimono*, both compositions based on diagonal lines and depicting figures in Heian-style garments engaged in daily life, one with a man in a traditional cart, *hanaguruma*, the other with figures on a balcony overlooking a pond, one writing a letter, both in chinoiserie lacquered frames and glazed, mounted with labels inscribed 'subject: Japanese court life. By Tosa School. Date - middle of Ashikaga Period 1570', both 22cm x 26cm. (2)

£300-500

266
THREE JAPANESE TOSA SCHOOL PAINTINGS
MEIJI PERIOD, 19TH CENTURY

In ink, gold and colour on paper, typically painted with elegant figures in gardens and interiors, possibly depicting scenes from the Tale of Genji, *Genji Monogatari*, all in modern frames and glazed, all approx. 50.5cm x 31.5cm. (3)

£200-300

267
FOUR JAPANESE PAPER FAN PAINTINGS
EDO PERIOD AND LATER, 18TH CENTURY AND LATER

The first in ink and mica on paper depicting a monkey, signed *Sosen hitsu* and with a red seal mark for Sosen, after Mori Sosen (1747-1821); the second with a large toad and its young, signed; the third with foliage and calligraphy, and the last with an abstract design in gold and colour, possibly inspired by Ainu textiles, 51cm max. (4)

£150-250

268
A JAPANESE PAPER AND BAMBOO FAN, *SENSU*
MEIJI PERIOD, 19TH CENTURY

Both sides painted with shaped panels on a gold ground depicting various scenes including scrolling waves and clouds, birds, flowers, a *ho-ho*, a *minogame* and other symbols of longevity, approx. 52cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

269
TWO JAPANESE PAINTINGS
EDO OR MEIJI PERIOD, 18TH OR 19TH CENTURY

Both ink and colour on paper and each a section of a handscroll painting, *makimono*, the first painted with a Chinese scholar and his horse standing on the shores of a tempestuous river, the man pointing at a writhing dragon emerging from dark clouds above; the other depicting six horses painted in various positions on a buff ground, their names inscribed above them, both in modern frames and glazed, 26cm x 79cm and 26cm x 97cm respectively. (2)

£200-300

270
A JAPANESE PAINTING
EDO PERIOD OR LATER, 18TH CENTURY OR LATER

Probably from a scroll painting, *kakemono*, in ink and colour on silk, depicting a traditional set or armour displayed together with a *daisho* set of swords and with arrows behind, with rolled-up curtains above emblazoned with a circular *mon* family crest, a long inscription to the side and with a red seal mark, in a modern frame and glazed, 43cm x 48.5cm.

£400-600

271
A JAPANESE PAINTING
MEIJI PERIOD, 19TH CENTURY

Painted in ink and colour on paper, depicting two ducks, the birds naturalistically rendered and with colourful plumage, one with its head raised, swimming on a gentle stream, framed, 45.5cm x 52.5cm.

£150-250

272

272
A JAPANESE HANDSCROLL PAINTING, *MAKIMONO*
EDO PERIOD, 19TH CENTURY

In ink on paper, painted with nine *shishi* frolicking in a river landscape, the lion dogs depicted with curling manes, the end of the scroll inscribed *Hogen Sukekiyo ga* for Kano Kuninobu (1787-1840), approx. 28cm x 223cm.

£300-500

Hogen *is a Buddhist honorific title given to established painters. Kano Kuninobu received it in 1831. See the Museum of Fine Arts, Boston, access. no.11.6527 for a painting of hawks on perches by Kano Kuninobu.*

273

274

273
SEVEN JAPANESE PAINTINGS
EDO OR MEIJI PERIOD, 19TH CENTURY

In ink and colour on paper, five depicting insects including grasshoppers, mosquitoes, butterflies, fireflies and other bugs, the two others painted with various fish including a scorpionfish, all with hand-written inscriptions identifying the animals, in modern frames and glazed, all approx. 26cm x 18cm. (7)

£600-1,000

274
A JAPANESE SCROLL PAINTING, *KAKEMONO*
20TH CENTURY

In the style of Leonard Tsuguharu Foujita (1886-1968), in ink on paper and depicting a fox, the canid resting its chin on its paw in a human-like gesture, signed Foujita and with a red seal mark, together with a *tomobako* box inscribed *Kitsune* (fox) and with Foujita's name, 38cm x 52cm. (2)

£500-1,000

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

275
TWO JAPANESE PAINTINGS
MEIJI PERIOD, 19TH CENTURY

One painted in ink and colour on silk, depicting three macaques on a gnarly branch covered with snow, their hair delicately painted and with naturalistic expression, the other in ink on paper with a *tanuki* racoon dog dressed as a monk, bundled up in his robes and with an expression of devotion, both signed and with two red seal marks, both in modern frames, 43cm x 17cm and 32.5cm x 20cm respectively. (2)

£400-600

276
TWO JAPANESE PAINTINGS
MEIJI PERIOD, 19TH CENTURY

Both half-length portraits of beauties, the first holding an *uchiwa* fan painted with bamboo, wearing robes with geometrical designs including *asa-no-ha* and a chrysanthemum-shaped ornament in her hair, the other holding a scroll and a brush, her kimono richly decorated with *sakura* flowers, in modern frames and glazed, both approx. 29cm x 19cm. (2)

£300-500

Similar portraits were displayed at the Japanese Pavilion of the Chicago World's Columbian Exposition in 1893.

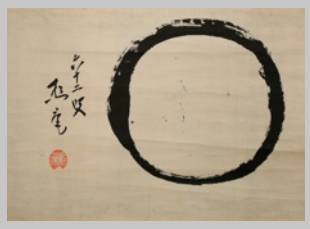
277

277
A JAPANESE SCROLL PAINTING, *KAKEMONO*
MEIJI PERIOD,
19TH CENTURY

Depicting an extensive mountainous river landscape, with a fisherman in the foreground, willow trees and buildings nestled in the hillside, a tiered pagoda visible in the distance, inscribed with calligraphy and with three seal marks, 125cm x 49cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200


278

278
THREE JAPANESE SCROLL PAINTINGS, *KAKEMONO*
EDO PERIOD AND LATER, 19TH CENTURY AND LATER

All three painted in ink on paper, one with two large characters and a smaller line of calligraphy to the side; another with further calligraphy and the main characters forming a shape reminiscent of the God of Good Fortune Jurojin's elongated forehead; the last with an *enso* circle, all inscribed and with red seal marks, 132cm x 61cm max. (3)

£300-500

279
TWO JAPANESE PAINTINGS, *KAKEMONO*
MEIJI PERIOD, 19TH CENTURY

Both in ink on paper, one depicting two toads in a mountainous landscape, the other with a dragon emerging from crashing waves, both signed and with red seal marks; together with a Chinese scroll painting in colour and ink on paper with two large birds perched on a leafy branch, 153cm x 41cm max. (3)

£200-300

280
A JAPANESE SCROLL PAINTING
MEIJI OR TAISHO PERIOD, 20TH CENTURY

Painted in ink and colour on paper, depicting a large disgruntled-looking toad underneath lines of calligraphy, with two red seal marks, in a modern frame and glazed, 109cm x 31cm.

£500-800

281
LITERATURE
A MORRISON, THE PAINTERS OF JAPAN, 1911

Volumes I & II, no.4 from a limited deluxe edition of 150. (2)

£150-250

282
TWO JAPANESE INK DRAWINGS AND A WOODBLOCK PRINT
EDO PERIOD OR LATER, 18TH OR 19TH CENTURY

One a preparatory drawing for a woodblock print depicting revellers enjoying a picnic and drinking sake under a flowering wisteria tree, signed to the side; the other painted with two large sumo wrestling, one lifting the other by his loincloth, inscribed and signed; the woodblock print an *e-sugoroku* board game by Toyohara Kunichika (1835-1900) depicting actors and many other figures standing on stairs, 54cm x 84cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

283

A RARE JAPANESE WOODBLOCK PRINT MAP OF THE WORLD BY HARAME SADAKIYO (ACT. 18TH CENTURY)

EDO PERIOD, DATED 1720

Entitled *Yochi zu* or *Yochi no zu* (Picture of the World), depicting Europe, Asia and Africa on the left-hand side and the Americas to the right, with hand-coloured details later added in watercolour, together with a modern protective cover, 73.5cm x 147cm. (2)

£300-500

This map is based on an original design by Matteo Ricci (1552-1610), a famous Jesuit and polymath who was the first Westerner to translate the works of Confucius and to be admitted into the Forbidden City.

284

A COLLECTION OF JAPANESE PREPARATORY DRAWINGS FOR WOODBLOCK PRINTS

MEIJI PERIOD, 19TH CENTURY

In ink on paper, depicting beauties, birds, couples engaged in daily pursuits and other scenes, some hand-coloured. (a lot)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

285
A COLLECTION OF EIGHT JAPANESE WOODBLOCK PRINT TRIPTYCHS
MEIJI PERIOD, 19TH CENTURY

Comprising: portraits of actors, beauties in gardens and other figures engaged in daily life, by Utagawa Toyokuni III (1786-1864), Chikashige Morikawa (act. 1869-1880s), Chikashige Yosai (act. 1894-1897), Utagawa Kunisada III (1848-1920) and Yoshimune Isshosai (1817-1880). (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

286
A COLLECTION OF JAPANESE WOODBLOCK PRINTS
MEIJI PERIOD, 19TH CENTURY

Including a triptych with three beauties in an interior and a diptych of men carousing by Utagawa Kunisada I (1786-1864); a diptych by Yoshiiku Utagawa (1833-1904) with beauties on pleasure boats gazing at fireworks, and a diptych by Utagawa Kunisada III (1848-1920) of two men in a snowy setting, all *oban tate-e*. (9)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

287
A COLLECTION OF JAPANESE WOODBLOCK PRINTS
MEIJI PERIOD, 19TH CENTURY

Including eight *oban tate-e* and one *chuban*, five prints depicting *shunga* scenes of couples engaged in daily activities and four portraits of famous sumo wrestlers. (9)

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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289

288

A JAPANESE *SHUNGA* EROTIC SCROLL PAINTING, *KAKEMONO*

TAISHO PERIOD, 20TH CENTURY

In ink and colour on paper, depicting pearl divers, *ama*, one scantily clad maiden sitting on a rock under pines, observing her companion underwater with two *kappa* ravishing her, 42cm x 30.5cm.

£400-600

This painting is inspired by the shunga *album entitled* Utamakura *('Poem of the Pillow') originally illustrated by Kitagawa Utamaro (1753-1806). This scene depicts* kappa *or* kawako *(child of the river) which are mythical amphibious creatures with the body of a tortoise, the limbs of a frog and the head of a monkey. They have a shallow cavity to the top of their head which contains a fluid said to give them their strength.*

289

A JAPANESE *SHUNGA* EROTIC PAINTING, *KAKEMONO*

MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

Painted with a couple engaged in daily activities, the beauty wearing loose robes decorated with *genji ko no zu* symbols referring to specific chapters of The Tale of Genji; together with another scroll painting depicting a standing *bijin*, the beauty with ornate robes decorated with prunus flowers, 100cm x 14cm max. (2)

£200-300

290

THREE JAPANESE *SHUNGA* EROTIC PAINTINGS

MEIJI PERIOD, 19TH CENTURY

Depicting three couples enjoying amorous encounters, one on a go board and another with scattered books to the side, the figures cut out and pasted on board, each approx. 24.5cm x 25cm. (3)

£150-250

290

291

291

TWO JAPANESE WOODBLOCK PRINTS BY YOSHIJIRO URUSHIBARA (1888-1953)

TAISHO PERIOD, C.1924

After designs by Sir Frank Brangwyn RA (1867-1956), the first entitled 'The Mill, Dixmuden' and depicting buildings by the river Yser in Dixmuide, West Flanders (Belgium); the other entitled 'In the Docks', with a steam locomotive in the fore and a ship in the background being unloaded by large cranes, both with a red seal mark, approx. 21.5cm x 17cm max. (2)

£300-500

THIRTY-TWO ASPECTS OF CUSTOMS AND MANNERS OF WOMEN
TSUKIOKA YOSHITOSHI (1839-1892)

292
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a beauty and her cat entitled 'Tiresome/noisy: Habits of a virgin of the Kansei era'; another a geisha resting, entitled 'Loose: Habits of a *geiko* of Kyoto of the Kansei era'; the third the portrait of a courtesan being tattooed and entitled 'Painful: Habits of a prostitute of the Kansei era'; the fourth reading with her cat, entitled 'Warm: Habits of an urban widow of the Kansei era', each print approx. 24cm x 36cm. (4)

£600-800

293
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a courtier holding a fan, entitled 'Elegant: Habits of a lady of the Imperial court in the Kyowa era'; a beauty surrounded by wisps of smoke, entitled 'Smoky: Habits of a housewife of the Kyowa era'; another washing her hands while holding a towel between her lips, entitled 'Chilly: Habits of a concubine of the Bunka era'; the fourth depicting a beauty getting treated with moxibustion, entitled 'Hot: Habits of a wealthy housewife of the Bunsei era', each print approx. 24cm x 36cm. (4)

£600-800

294
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a beauty leaning over a balustrade, entitled 'Amused: Habits of a high-ranking lady-in-waiting of the Bunsei era'; a courtesan wearing an elaborate headdress, entitled 'Feminine: Habits of a *keisei* of the Tempo era'; a beauty holding an umbrella in a snow storm, entitled 'Frozen: Habits of a geisha of the Nakamuchi district of Fukagawa in the Tempo era'; the fourth the portrait of a woman carrying a tray of food, entitled 'Heavy: Habits of a waitress in the licensed quarters at Fukagawa in the Tempo era', each print approx. 24cm x 36cm. (4)

£600-800

295
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a maid peering from behind a curtain, entitled 'Curious: Habits of an *okosho* of the Tempo era'; a beauty holding a fan, entitled 'Suitable/Becoming: Habits of a geisha of the licensed quarters in the Koka era'; another a scantily clad beauty gazing at flowers, entitled 'Awake: A young woman of the Koka era'; the fourth depicting a half-clothed courtesan emerging from behind a mosquito net, entitled 'Itchy: Habits of a concubine of the Kaei era', each print approx. 24cm x 36cm. (4)

£600-800

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

296
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a beauty eating tempura, entitled: 'Delicious: Habits of a prostitute of the Kaei era'; another examining plants believed to bring good luck for the lunar New Year, entitled 'Undecided: Habits of a proprietress of the Kaei era'; the third standing by her husband's robe, entitled: 'Expectant/Irritable: Habits of the wife of a fire chief in the Kaei era'; the last playing the *shamisen*, entitled 'Enjoying: Habits of a teacher of the Kaei era', each print approx. 24cm x 36cm. (4)

£600-800

297
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a high-ranking prostitute observing cherry blossoms, entitled 'Eager: Habits of an *oiran* of the Kaei era'; another a beauty holding a wine cup, entitled 'Thirsty: Habits of a street geisha of the Ansei era'; the third waving into the distance and entitled 'Disagreeable: Habits of a young woman of Nagoya in the Ansei era'; the last depicting a courtesan on a boat gazing at the sea, entitled 'Cool: Habits of a geisha of the 5th or 6th year of the Meiji era', each print approx. 24cm x 36cm. (4)

£600-800

298
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a beauty examining a paper lantern, entitled 'Observant: Habits of a waitress of Western Kyoto'; another a mother embracing her toddler; entitled 'Cute: Habits of a housewife of the 10th year of the Meiji era'; the third a woman extinguishing a lantern, entitled 'Dark: Habits of a housewife of the Meiji era'; the last depicted boarding a boat, entitled 'Dangerous: Habits of a modern geisha of the Meiji era', each print approx. 24cm x 36cm. (4)

£600-800

299
FOUR JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)
MEIJI PERIOD, C.1888

The four *oban tate-e* from the series *Fuzoku sanjuni so* (Thirty-two Aspects of Customs and Manners of Women), comprising: a beauty modestly covering her mouth, entitled 'Embarrassed/Shy: Habits of a young woman of the Meiji era'; another depicting a courtesan resting her head on a pillow, entitled 'Sleepy: Habits of a prostitute of the Meiji era'; the third catching a firefly, entitled 'Happy: Habits of a modern geisha of the Meiji era'; the last depicted amongst irises and wearing a Western dress, entitled 'Strolling: Habits of the wife of a nobleman of the Meiji era', each print approx. 24cm x 36cm. (4)

£600-800

300

A SET OF TWELVE JAPANESE WOODBLOCK PRINTS BY TSUKIOKA YOSHITOSHI (1839-1892)

MEIJI PERIOD, C.1880

The twelve *oban tate-e* forming the series *Tokyo jiman juni kagetsu* (Pride of Tokyo's Twelve Months), each print depicting a *bijin* in an interior or in a luxuriant garden surrounded by blooms, the beauties involved in various activities taking place in Tokyo over the twelve months of the year, each print approx. 24cm x 36cm. (12)

£1,000-1,500

301

A COLLECTION OF SEVEN JAPANESE WOODBLOCK PRINTS

MEIJI PERIOD, 19TH CENTURY

Including beauties in gardens, portraits of famous actors and other figures engaged in daily life, some by Tsukioka Yoshitoshi (1839-1892), Toyohara Kunichika (1835-1900) and Chikanobu Yoshu (1838-1912). (7)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

OSHI-E: PADDED-TEXTILE PANELS

Oshi-e (or *kiritori zaiku)* is a technique in which folded paper or silk is applied to a painted ground to produce designs in low relief. This technique was considered a feminine craft in the 19th century and they were highly popular in the West, with examples displayed at the World's Columbian Exposition (1893), the Venice International Exhibition (1897) and the Philadelphia Centennial Exhibition (1876) in the 'Fancy Articles' section.

302
A JAPANESE PADDED-SILK PANEL, *OSHI-E*
MEIJI PERIOD, 19TH CENTURY

Depicting a procession of forty insects including grasshoppers, praying mantises, ants and other bugs, in relief and made up of paper and folded fabric on a painted ground sprinkled with gold, the insects recreating a *daimyo* procession when feudal lords and attendants would travel throughout Japan, the noblemen and their retinue alternately living in their domains and in Edo (Tokyo), some carrying large lilies, daisies and other flowers as banners, others with food rations, one locust riding a large cicada as a mount, the beetle *daimyo* carried in a *kago* litter by four others, a two character signature to one corner and a red seal mark, in its original frame embellished with green fabric and floral designs in red lacquer, 55cm x 95.5cm.

£3,000-5,000

See the Whyte Museum, Canada, access. no.SeP.15.01 for another example of an insects daimyo *procession by Sakurai Seppo (1753-1824).*

303
A JAPANESE PADDED-SILK PANEL, *OSHI-E*
MEIJI PERIOD, 19TH CENTURY

Depicting many figures engaged in sericulture, the different stages of silk production illustrated, with workers picking up silk worms from mulberry trees, others weighing cocoons and two women weaving silk, the design rendered in folded paper and silk on the painted background, signed Sekka to the side and with a red seal mark, framed and glazed, 55cm x 89cm.

£3,000-5,000

See Japanese Works of Art, 14th November 2018, lot 1063, for another oshi-e *panel depicting sericulture by Sekka sold in these rooms.*

304

A JAPANESE COMPOSITE ARMOUR, *GUSOKU*

EDO PERIOD, 19TH CENTURY

The helmet made up of eighteen plates, *suji bachi kabuto*, with the pierced circular finial (*tehen kanamono*) and stylised antlers (*kuwagata)* in gilt, the frontal decoration (*maedate*) shaped as a quatrelobed *mon*, the *menpo* mask with hair moustache and a three-tiered throat guard (*yodarekake*), the chest armour (*do*) made up of horizontal plates riveted together, with shoulder and shin guards, the surface lacquered in black and with dark blue lacing. (9)

£2,000-3,000

Provenance: from a deceased estate, Hampshire.

305

THREE JAPANESE EDGED SWORDS, A *DAISHO* SET AND A *WAKIZASHI*

EDO PERIOD, 17TH AND 18TH CENTURY

All three with black lacquer scabbards, *saya*, and the blades of *shinogi-zukuri* form; the set made up of a *katana* and a *wakizashi*, both with iron *sukashi tsuba* decorated with pine trees and reticulated clouds, the *fuchi kashira* in *shakudo* with dragons and the Mino Goto *menuki* with flowers; a Kaga School *kozuka* with a geometrical design in gilt; the longer blade unsigned, the *wakizashi* inscribed *Choshu no ju Kiyotsugu;* the other *wakizashi* with iron *sukashi* Shoami *tsuba* decorated with *ho-ho* birds and maple leaves and the *fuchi kashira* with geese and reeds, 87cm max. (6)

£2,000-3,000

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

306

A JAPANESE COMPOSITE ARMOUR, *GUSOKU*

LATE MOMOYAMA/EARLY EDO, 17TH CENTURY

The iron *sujibachi kabuto* helmet with 62 riveted plates and raised ridges, fitted with a five-tier *tehen kanamoto* (pierced circular finial), the *fukigaeshi* (turnbacks) and riveted *mabizashi* (visor) with stencilled leather; the *maedate* (frontal decoration) applied with silver decoration shaped as scrolling clouds; the four-tier *shikoro* (helmet neckguard) with blue and yellow *kebiki-odoshi* lacing and the reverse lacquered in red; signed Saotome Iehisa to the inside at the back of the bowl; with an iron *menpo* (face mask), a four-lane *yodarekake* (throat guard) and a three-tier *nodawara* (lower neck protector); the iron *do* (chest armour) embossed with a ferocious dragon emerging from crashing waves under two chrysanthemum-shaped gilt rings, the back with a further strip of stencilled leather; the *sode* (shoulder guards) laced in white and green with a circular design, both with a painted dragon on the lower part and with fittings decorated with a fan-shaped *mon*; with *shino-suneate* (shin guards) of lacquered iron; together with a lacquered wood *nagayari* (long spear); the spear 220cm.

£4,000-6,000

Provenance: formerly in the collection of Sir Henry Norman (1858-1939) on display at Ramster Hall, Surrey.

Saotome Iehisa lived in the Hitachi province (today in the Ibaraki Prefecture, Honshu) and he is sometimes listed as the ninth generation of the Saotome family of armour makers.

Ramster Hall, Surrey

Sir Henry Norman (1858-1939)

SIR HENRY NORMAN (1858-1939)

Sir Henry Norman (1858-1939) 1st Baronet Privy Councillor was an English journalist and Liberal politician. He worked as an editor for the Pall Mall Gazette and later the News Chronicle, becoming its Assistant Editor in 1895. In 1887, the Pall Mall Gazette sent him on an interviewing tour around the world. It was planned that his tour would last for at least six months, although he actually remained abroad for nearly four years, travelling through numerous countries including Canada, Japan, China, Korea, Siam and Malaya to name a few. As far as the history of the press was concerned, such a tour was an exceptional venture, and so Henry Norman's journey and the various newspaper articles he wrote during his travels garnered much attention. By the time he had returned to Britain in 1891, he had seen more of the world than most others of his generation or position and he used information collected throughout his tour to write two travel books about East Asia, both of which were enthusiastically received. In both *The Real Japan* and *The Peoples and Politics of the Far East*, he explores various aspects of these cultures and enthusiastically recounts his countless exciting experiences, many of which occurred during his time in Japan, Hong Kong and Beijing. In 1899, he retired as a journalist and subsequently became a Member of Parliament. He was knighted in 1906 and was made a baronet in 1915.

307

308

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307

A JAPANESE LACQUER HALF MASK, *MENPO*

EDO PERIOD, 18TH OR 19TH CENTURY

In black lacquer on an iron base, with a bushy hair moustache, the *kiritsuke kozane* laced in red and blue, the interior in red lacquer, with a paper label from Artemesia, 17.7cm x 22.5cm.

£300-500

Provenance: from a deceased estate, Hampshire. Acquired from Christie's London, 17th November 1998, lot 217.

309

A JAPANESE LACQUER PEPPER SPRAY, *METSUBUSHI*

MEIJI PERIOD, 19TH CENTURY

Of typical form, the top decorated with a writhing dragon in gilt encircling four lines of calligraphy, the metal mouthpiece chiselled with another dragon amongst scrolling clouds, the underside signed in a rectangular reserve, together with a chain, hook and tamper, approx 8.5cm. (2)

£400-600

Metsubushi *were weapons designed to blow toxic powder, ground glass or pepper at close range to blind or confuse an opponent.*

308

A JAPANESE LACQUER WAR HAT, *JINGASA*

EDO PERIOD, 19TH CENTURY

Of typical circular form and made up of twenty-four plates, the top lacquered in grey and with four chrysanthemum-shaped studs, the *tehen kanamoto* in gilt metal and modelled with further chrysanthemum flowers and leaves, the underside in red lacquer and with padding to the centre, 40.5cm dia.

£400-600

Provenance: from a deceased estate, Hampshire.

310

A SMALL COLLECTION OF JAPANESE SWORD MOUNTINGS

MEIJI PERIOD, 19TH AND 20TH CENTURY

Comprising: a quatrelobed *mokko gata tsuba* in Mino-Goto style, the hand guard decorated to each side with praying mantis in relief on a dense ground of flowers and foliage; a *kozuka* handle with an armour-clad samurai and a dragon above, the reverse with *mokune* decoration; together with two *fuchi*, one with a continuous design of thatched huts in a mountainous river landscape and the other with a man wearing a Shinto priest's hat, signed Chogaku with *kao*, 9.6cm max. (4)

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

311
A LARGE JAPANESE GILT BRONZE FIGURE OF AMIDA BUDDHA
MEIJI PERIOD, 19TH CENTURY

His eyes lowered and with a serene expression, his hair cast in tight curls, seated in *dhyanasana* with his hands held before him in the *mida no join* position, the hem of his robes decorated with bands of foliate scrolls, raised on a large lotus throne, 45cm. (2)

£1,500-2,200

The mida no join *is a Japanese variation of the* dhyana mudra *of meditation, where the index fingers are brought together with the thumbs.*

312
A JAPANESE POLYCHROME LACQUERED WOOD FIGURE OF JIZO BOSATSU
KAMAKURA PERIOD OR LATER, 14TH CENTURY OR LATER

Depicted standing on a rectangular plinth and wearing loose robes, the eyes inlaid in glass and his garments painted in gold, red and dark blue, with long lines of calligraphy in gilt to the front, 48cm.

£1,500-2,500

Provenance: from a deceased estate, Hampshire.

The Bodhisattva Jizo is depicted here as an itinerant monk. He is usually depicted holding a tall shakujo *sistrum in his right hand and a* tama, *a wish-fulfilling jewel, in his left. Jizo Bosatsu is one of the most loved Japanese divinities and he is notably seen as the protector of the souls of children.*

311

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313

313
A PAIR OF JAPANESE PRICKET CANDLESTICKS, *SHOKUDAI*
EDO PERIOD OR LATER, 19TH CENTURY OR LATER

With tall stems and raised on four scrolling legs, with a small drip pan to the top and a larger one above the legs, the surface covered in red lacquer, 74cm. (2)

£200-300

314

A PAIR OF MASSIVE JAPANESE BRONZE LION DOGS, *SHISHI*

EDO OR MEIJI PERIOD, 18TH OR 19TH CENTURY

The two mythical beasts depicted seated on their haunches, one with its mouth open and baring its fangs and the other with a short horn on top of its head, both ferocious-looking and with scrolling manes, 63cm and 67cm respectively. (2)

£5,000-8,000

Provenance: from a deceased estate, Hampshire. Purchased from Michael Goedhuis on 7th January 2000; a copy of the original invoice is available.

315

TWO JAPANESE BRONZE MODELS OF ANIMALS, *OKIMONO*

MEIJI PERIOD, 19TH CENTURY

One modelled as a lion standing four-square with its head raised and baring its teeth, inscribed *Mitsumoto saku*, the other an incense burner and lid, *koro*, modelled as a *tanuki* racoon dog turning into a kettle, signed, 26cm max. (3)

£200-300

Provenance: from an English private collection acquired in Asia c.1920, and thence by descent.

316

A JAPANESE BRONZE SCROLL WEIGHT

MEIJI PERIOD, 19TH CENTURY

Modelled as a man struggling to shift a massive aubergine, together with a Chinese water dropper cast as the three-legged toad of the Immortal Liu Hai, late Ming Dynasty, 10.5cm and 8.5cm respectively. (2)

£400-600

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

317
A MASSIVE JAPANESE BRONZE MODEL OF AN EAGLE, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

The majestic raptor perched on a rocky outcrop, its wings fully open as it prepares to take flight, its head lowered and with the eyes inlaid in *shakudo*, the beak and claws in gilt, signed underneath the tail feathers, 62cm high. (4)

£3,000-5,000

Provenance: from a deceased estate, Hampshire.

318
λ A JAPANESE BRONZE MODEL OF AN ELEPHANT, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

The pachyderm standing four-square and with its trunk raised, the rough texture of its thick skin realistically depicted and with a benevolent expression, its tusks in ivory and signed underneath one foot, 42cm.

£200-300

Provenance: from a deceased estate, Hampshire.

319
A JAPANESE BRONZE MODEL OF A CARP, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

The fish depicted swimming with its fins undulating in the water current, the underside with a figural mark depicting a butterfly dancer, together with a circular vase raised on a stand modelled as crashing waves, 30.5cm and 14.2cm respectively. (3)

£200-300

320

A LARGE JAPANESE MYOCHIN SCHOOL ARTICULATED IRON MODEL OF A SPINY LOBSTER, *JIZAI OKIMONO*

MEIJI PERIOD OR LATER, 19TH OR 20TH CENTURY

Naturalistically modelled with a fully articulated body made up of repoussé hammered plates, the surface of the exoskeleton intricately worked, with a two character signature on the underside for Myochin, approx. 54cm.

£2,000-3,000

321

A LARGE JAPANESE ARTICULATED BRONZE MODEL OF A SPINY LOBSTER, *JIZAI OKIMONO*

MEIJI PERIOD, 19TH CENTURY

Naturalistically modelled with a fully articulated body, the reddish-brown shell made up of individual casts and with well-defined chiselled details, the surface of the exoskeleton intricately worked, approx. 47cm.

£5,000-8,000

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

322
A JAPANESE ARTICULATED IRON MODEL OF A PRAYING MANTIS, *JIZAI OKIMONO*
MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

The insect naturalistically rendered and with a fully articulated body, the limbs, head and wings constructed of moving parts, the wings incised with thin lines, signed Kozan for Takase Torakichi (1869-1934), approx. 15cm.

£6,000-8,000

Takase Torakichi or Kozan (1869-1934) started working in the metalwork department of Ikeda Seisuke's company in Kyoto in 1887, studying under Tomiki Isuke. In 1893, he set up his own business selling artworks both domestically and internationally. In 1910, the Japanese Crown Prince travelled to Kyoto and purchased several of his jizai okimono.

323
λ A JAPANESE ARTICULATED IVORY MODEL OF A CRAB, *JIZAI OKIMONO*
MEIJI PERIOD, 19TH CENTURY

Naturalistically carved, made up of a multitude of ivory pieces held together by minute pegs, with fully movable limbs, claws and eyes, together with a modern rectangular stand, 12.5cm max. (2)

£400-600

324
A JAPANESE BRONZE INKWELL SHAPED AS A CRAB
MEIJI PERIOD, 19TH CENTURY

The crustacean naturalistically rendered, with details chiselled in the surface, the carapace opening to reveal the ink reservoir, 21.5cm. (2)

£300-500

325

A LARGE JAPANESE MYOCHIN ARTICULATED IRON MODEL OF A SNAKE, *JIZAI OKIMONO*

EDO OR MEIJI PERIOD, 18TH OR 19TH CENTURY

Realistically modelled, the very long and fully articulated body constructed of a multitude of triangular hammered plates simulating scales, the head with a hinged jaw opening to reveal a movable forked tongue, the eyes in *shakudo*, signed Myochin underneath the jaw, 127cm.

£40,000-60,000

Provenance: from a private collection of jizai okimono. *See Japanese Works of Art, 12th November 2019, lot 325, for an articulated model of a dragon fish and 14th November 2018, lot 1007, for a* jizai okimono *of a snake signed Muneyoshi sold in these rooms and from the same collection.*

See the Victoria & Albert Museum, access. no. M.39-1947 for another iron articulated model of a snake signed Myochin.

When the Meiji restoration of 1868 forbade samurai from openly wearing swords, metalwork artists had to find alternative markets to avoid bankruptcy. Some turned towards producing everyday objects for the upper classes such as the Komai family, and others specialised in making okimono: *ornaments for display. The Myochin family specialised in* jizai okimono *which are a subcategory of fully articulated metal sculptures, often depicting animals.*

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

326
A JAPANESE INLAID BRONZE VASE BY THE KURODA WORKSHOP
MEIJI PERIOD, 19TH CENTURY

The tall baluster body decorated with a long-eared owl perched on a tree branch, the bird's breast inlaid in silver with black speckles, with other details of the bird and the trunk highlighted in gilt, the base inscribed *Kyoto Kuroda zo*, 33cm.

£6,000-8,000

327
A JAPANESE BRONZE VASE BY KYUTARO
TAISHO PERIOD, 20TH CENTURY

Of flattened circular form, raised on a large foot and with a tall neck rising to a flared rim, the sides decorated with exotic-looking birds with long tail feathers and crests perched amongst foliage, the base signed Kyutaro, 31cm.

£300-500

Provenance: from a deceased estate, Hampshire. Purchased from Brian Harkins on 27th February 2002; a copy of the original invoice is available.

328
A JAPANESE BRONZE VASE WITH CARP
MEIJI PERIOD, 19TH CENTURY

The pear-shaped body raised on a short foot and decorated with two carp swimming in a stream, signed to the side, 29.5cm.

£500-1,000

329
A TALL JAPANESE BRONZE VASE
MEIJI PERIOD, 19TH CENTURY

The baluster-shaped body decorated with two large carp swimming in a stream, with amphibious plants beneath them, some details inlaid in silver and other metals, the base signed, 36cm.

£300-500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

330
A JAPANESE SEKI KOMAI STYLE INLAID IRON DISH
MEIJI PERIOD, 19TH OR 20TH CENTURY

The foliate body decorated in gold and silver *nunome zogan* with a central flower-shaped panel enclosing three large cranes in flight amongst scrolling clouds, reserved on a dense ground of geometrical patterns including *asa-no-ha* and *shippo-tsunagi* cash designs, the border with stylised flowers, fruits and scrolling tendrils, the rim with a key fret border, signed *Seki sei* (made by Seki of Kyoto), 24.2cm.

£800-1,200

331
A LARGE JAPANESE INLAID BRONZE DISH
MEIJI PERIOD, 19TH OR 20TH CENTURY

Decorated to the well with two blackbirds, one perched on a branch of flowering prunus, the other flying towards it, the full moon emerging from scrolling clouds in the background, with details in gold, silver, *shakudo*, and *shibuichi taka-zogan* and *hon-zogan*, signed Isshinsai Masaaki in raised gold characters, the design possibly taken from a print by Ohara Koson (1877-1945), 36.4cm.

£500-1,000

Provenance: from a deceased estate, Hampshire.

332
TWO JAPANESE MIXED METAL DISHES
MEIJI PERIOD, 19TH CENTURY

Decorated with appliqués and highlights in gilt, one dish with an armour-clad samurai walking amongst large chrysanthemum blooms towards a bird of prey before him, inscribed *Kyoto Kuma gai zo* to the front; the other with five figures rushing away as their clothes and umbrellas are blown away by a sudden gust of wind, the composition reminiscent of the eponymous woodblock print by Hokusai, signed to the back, 27.7cm and 27cm respectively. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

333
A JAPANESE MIXED METAL DISH
MEIJI PERIOD, 19TH CENTURY

Decorated to the well with two men fighting a large dragon emerging from behind rocks, one holding an oversized axe and the other shooting an arrow with his bow, with mixed metal elements applied to the surface, the reverse inscribed *Kyoto Kumatani sei*, 27.7cm.

£300-500

334

A FINE JAPANESE NOGAWA KOMAI STYLE IRON MINIATURE CABINET, *KODANSU*

MEIJI PERIOD, 19TH OR 20TH CENTURY

The inlaid iron cabinet raised on four bracket feet, with hinged doors opening to reveal five drawers of different shapes, richly decorated in gilt and silver *nunome zogan* with complex scenes of landscapes in and around Kyoto, including the Eight Views of Omi, Kinkakuji, Ginkakuji, the temple at Kiyomizu-dera and Chion-in, with further panels of auspicious symbols, the attributes of the Seven Gods of Good Fortune, flowers, birds and butterflies, with bands of key fret, vines and *sakura* blossoms, the slightly domed top with three large phoenix amongst paulownia and the loop handle with further vines and tendrils, the front latch shaped as a large ribbon, the underside with the Nogawa workshop trademark, 10.8cm x 9.8cm x 7.6cm. (6)

£14,000-16,000

The Nogawa company was founded in 1825 in Kyoto and exhibited wares in the most exclusive hotels of the city. It took part in several International Exhibitions at the turn of the century including the World's Columbian Exposition in Chicago (1893) and the Panama-Pacific International Exhibition in San Francisco (1915).

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

335
A JAPANESE KOMAI STYLE IRON MODEL OF A THREE-TIERED PAGODA
MEIJI PERIOD, 19TH OR 20TH CENTURY

Richly decorated in gold and silver *nunome zogan*, each tier with railings and doors opening to reveal one, two or three drawers, the lower tier decorated with dense patterns of vine leaves and with short flights of stairs on each side, the doors, sides and drawers decorated with complex patterns of mountainous river landscapes, flowers, *ho-ho* birds and phoenix, each corner with a small bell, the roof surmounted by a tall thin stupa, together with a fitted wooden stand raised on four feet, the frieze carved with openwork scrolls, 47.5cm overall. (8)

£4,000-6,000

Provenance: from an English private collection acquired in Asia c.1920 and thence by descent.

Cf. J Earle, Splendors of Imperial Japan, Arts of the Meiji Period from the Khalili Collection, pp.86-87, no.37 for a comparable two-storey shrine by the Komai workshop. Also, see Asian Art, 15th November 2017, lot 788, for a comparable model of a three-tiered pagoda sold in these rooms.

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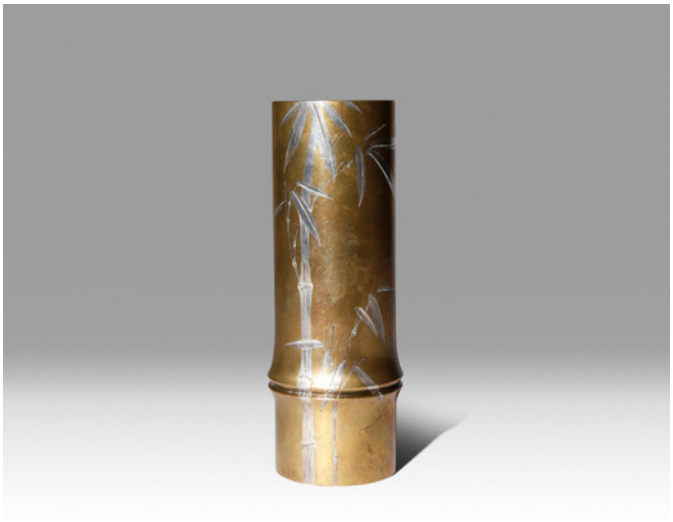

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336
A PAIR OF JAPANESE NOGAWA INLAID BRONZE VASES
MEIJI PERIOD, 19TH CENTURY

Each decorated with an *onagadori* long-tailed chicken perched on a flowering branch of prunus, in silver and other metals inlaid on the café-au-lait bronze ground, both with the Nogawa mark to the base and signed to the side, 12cm. (2)

£600-1,000

337
A PAIR OF JAPANESE NOGAWA INLAID BRONZE VASES
MEIJI PERIOD, 19TH CENTURY

Of tall baluster shape, both decorated with five cranes in flight in silver and other metals inlaid on the dark bronze ground, both signed to the side *Hidekuni sei* and with the mark for the Nogawa workshop underneath, both 21.5cm. (2)

£400-600

338
A PAIR OF JAPANESE INLAID BRONZE VASES
MEIJI PERIOD, 19TH CENTURY

Of tall trumpet shape, both decorated with a continuous design of two cranes flying over lotus flowers and leaves emerging from a pond, in silver and other metals inlaid on the bronze café-au-lait ground, both bases signed, 14cm. (2)

£600-1,000

339
A JAPANESE NOGAWA INLAID BRONZE VASE
MEIJI PERIOD, 20TH CENTURY

Shaped as a section of bamboo, the side inlaid with further leafy bamboo branches in silver, signed to the side *Sukemitsu* and with the mark for the Nogawa workshop underneath, 15cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

340
A JAPANESE SILVER BOWL
MEIJI PERIOD, 19TH OR 20TH CENTURY

With a lobed rim, the body decorated with a continuous band of large chrysanthemum flowerheads, the handles modelled as two slender dragons with long whiskers, the base with a stamped *jungin* silver mark and a three character signature, inscribed 'To Mr. & Mrs Scrimshire from their sincere friend George Noel Fairhurst May 1906', approx. 11cm high, 424g.

£300-500

George Noel Fairhurst (1881-1964) was the owner and manager of Ceylon Tea Estate, possibly the tea plantation at St Andrews, Sri Lanka.

341
A TALL JAPANESE SILVER VASE
MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

Of tall baluster shape, the side chiselled with the silhouette of Mount Fuji towering over a pine tree, with a long inscription to the side to a K S Bradbury, and a seal mark to the base, 27.3cm, 990g.

£500-1,000

Provenance: from a deceased estate, Hampshire.

342
A PAIR OF JAPANESE SILVER VASES
MEIJI PERIOD, 19TH CENTURY

The tall baluster bodies decorated in repoussé with continuous designs of irises emerging from a meandering stream, both with a stamped *jungin* silver mark, 19.5cm, both approx. 318g. (2)

£400-600

Provenance: from a deceased estate, Hampshire.

343
A COLLECTION OF JAPANESE PIECES
20TH CENTURY

Comprising: a tall baluster bronze vase decorated with five egrets to the side, signed; a bronze mirror with foliage, inscribed; together with three page turners, two in soft metal and one in bamboo, 33cm. (5)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

344
TWO PAIRS OF JAPANESE BRONZE VASES
MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

One pair decorated with *onagadori* long-tailed chickens perched on flowering branches of prunus, the sides signed Hidekuni and both with the mark for the Nogawa workshop to the base; the other pair inlaid with branches of prunus and chrysanthemum, both signed, possibly Mitsukoshi, 18.5cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

345
A COLLECTION OF JAPANESE BRONZE VASES
MEIJI PERIOD AND LATER,
19TH AND 20TH CENTURY

Variously shaped and several with red and brown mottling, one with a tall cylindrical body signed Kazan for Yokokura Kazan (1915-1984), another a tall trumpet shape, a third formed as a flower bud, one pear-shaped and the last two of bulbous form, three with other signatures, 29cm max. (6)

£500-1,000

346
A COLLECTION OF JAPANESE PIECES
MEIJI PERIOD AND LATER,
19TH AND 20TH CENTURY

Comprising: two cloisonné vessels, one a bulbous jardinière and the other an incense burner and cover, *koro*, both with panels of birds and flowers; a Satsuma bowl, painted with Immortals and celestial beings, *tennin*, signed and with a wood stand; a tall baluster vase decorated in underglaze blue with panels of birds and flowers, and a large dish with a bird of prey and peonies, 37cm max. (7)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

347
A JAPANESE MIXED METAL VASE
MEIJI PERIOD, 19TH CENTURY

Of tall baluster shape and decorated with a continuous scene of birds amongst flowering branches and tendrils, the neck with a *ho-ho* bird, together with a pair of porcelain plaques both painted with ducks in a snowy landscape, both inscribed Nikko to the reverse and with a stamped mark, 21.5cm max. (3)

£200-300

348
THREE JAPANESE BRONZE VASES
MEIJI OR TAISHO PERIOD, 19TH OR 20TH CENTURY

Two a pair with tall pear-shaped bodies, each decorated with poppies, both signed Hanayama/Kozan; the third vase of baluster form with an *onagadori* long-tailed chicken perched on a flowering branch of prunus, with a signature to the side, possibly for Komitsu/Yoshimitsu, 32cm max. (3)

£200-300

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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349
A PAIR OF JAPANESE BRONZE VASES
MEIJI PERIOD, 19TH CENTURY

The tall bodies raised on four feet shaped as mythical creatures, with double handles formed as monsters' heads and the sides with panels and lappets of further archaistic creatures, stylised flowers and scrolling tendrils, 31.5cm. (2)

£200-300

350
A JAPANESE DOUBLE-HANDLED BRONZE VASE
SHOWA PERIOD, 20TH CENTURY

Of bulbous shape, each handle shaped as a stylised ram's head, the shoulder decorated with two bands of geometric designs, signed Sumihiro to the base, 36.5cm.

£300-500

351
A JAPANESE CAST-IRON KETTLE AND COVER, *TETSUBIN*
MEIJI PERIOD, 19TH CENTURY

The lobed body cast in low relief with a mountainous landscape under a full moon to one side and with thatched buildings to the other, the handle with flowers and a dragonfly with details inlaid in silver, the lid with a reticulated knop and signed *Ryubundo zo*, 19cm. (2)

£300-500

352
TWO JAPANESE BRONZE MODELS, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

One cast as the God of Good Fortune Ebisu in the guise of a fisherman, holding a fishing rod and a basket of fish to his side, signed; the other an elderly man beating a drum tied up around his neck, a seal mark to his back, 22cm max. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-400

353
A SMALL JAPANESE BRONZE VASE
MEIJI OR TAISHO PERIOD, 20TH CENTURY

Shaped as a double gourd with a small frog climbing to the side, raised on three short circular feet and signed Shiryu underneath, 8.5cm.

£300-500

354
A JAPANESE CLOISONNE BOWL, *TOTAI SHIPPO*
20TH CENTURY

The surface of the ceramic bowl enamelled to imitate tree bark, with a hibiscus spray to the well, a river landscape and butterflies to the outside, 18.7cm.

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

355
THREE JAPANESE CLOISONNE VASES
MEIJI PERIOD, 19TH CENTURY

All three depicting birds, two on a dark navy-blue ground and the third with a flowering prunus tree on a russet background, stamped with the mark for the Gonda Hirosuke workshop to the base, 19cm max. (3)

£150-250

Provenance: from a deceased estate, Hampshire.

356
FIVE JAPANESE CLOISONNE VASES
MEIJI PERIOD, 19TH AND 20TH CENTURY

One *totai shippo* cloisonné on porcelain, the barrel-shaped body decorated with a continuous scene of a bird and butterflies amongst flowers; the other four forming two pairs, one with cranes on a navy-blue ground, the other with roses and bamboo on a bright yellow ground, both inscribed 'Japan Sato cloisonné' underneath, all four with silver-coloured mounts to the rims and feet, 21.7cm max. (5)

£150-250

Provenance: from a deceased estate, Hampshire.

357
A COLLECTION OF SIX JAPANESE *GINBARI* CLOISONNE ITEMS
MEIJI OR TAISHO PERIOD, 19TH AND 20TH CENTURY

Four vases of tall baluster form and the fifth one with a bulbous body, decorated with large flower sprays of chrysanthemum, prunus and peonies, together with a circular jardinière raised on three feet, all with silver-coloured mounts and on a deep red ground, 31cm max. (6)

£250-350

Provenance: from a deceased estate, Hampshire.

358
THREE JAPANESE CLOISONNE VASES
MEIJI PERIOD, 19TH CENTURY

Two of baluster form and the third pear-shaped with a tapering neck, all three with flower sprays on a deep monochrome ground, with silver-coloured mounts to the rims and feet, 22cm max. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

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359
A TALL JAPANESE CLOISONNE ENAMEL VASE BY ANDO JUBEI
TAISHO OR SHOWA ERA, 20TH CENTURY

The baluster-shaped body decorated with a bouquet of large roses, daisies and bamboo, on a buttermilk-coloured ground, the rims with silver mounts, a stamped mark for *jungin* silver underneath and with the Ando Jubei mark to the base, 30.5cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

360
A JAPANESE CLOISONNE ENAMEL VASE BY ANDO JUBEI
TAISHO OR SHOWA ERA, 20TH CENTURY

The baluster body a deep teal-blue colour, with a large band of Chinese-style archaistic designs rendered in silver wire, with lappets enclosing *taotie* masks and stylised confronting birds above, the rim and foot with silver mounts, the footrim stamped with the *jungin* silver mark and with the mark for the Ando Jubei company to the base, 27.2cm.

£1,000-1,500

361
A TALL JAPANESE CLOISONNE ENAMEL VASE BY ANDO JUBEI
MEIJI OR TAISHO PERIOD, 20TH CENTURY

The baluster body decorated with a large spray of chrysanthemum and prunus flowers, with bamboo leaves to the back, on a robin's egg blue ground, the rims with silver mounts, stamped *jungin* silver underneath and the base with the mark for the Ando Jubei workshop, 31cm.

£300-500

Provenance: from a deceased estate, Hampshire.

362
TWO JAPANESE CLOISONNE ENAMEL VASES BY ANDO JUBEI
TAISHO OR SHOWA ERA, 20TH CENTURY

Both baluster-shaped, one *ginbari* with two roses depicted *en grisaille* on a deep red ground, the other with large chrysanthemum flower sprays and daisies on a light turquoise background, both with the mark for the Ando Jubei workshop to the base, 24.5cm max. (2)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£400-600

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

363
A FINE JAPANESE CLOISONNE ENAMEL VASE BY HAYASHI KODENJI (1831-1915)
MEIJI PERIOD, 19TH CENTURY

The slender baluster body richly worked in gold and silver wire, decorated with a flutter of sparrows, some small birds flying on the dark navy-blue ground and others perched amongst branches of prunus, with an abundance of blossoms including *sakura*, chrysanthemum, daisies, irises, lily, carnations and others amongst dense foliage, the neck decorated with chrysanthemum flowerheads and scrolling tendrils, the rim and foot with a band of flowers, the base signed *Aichi Hayashi saku*, the four characters inscribed around the diamond-shaped mark for the Hayashi Kodenji workshop of Nagoya, together with a fitted wood stand, 18cm. (2)

£1,500-2,500

Provenance: from a private English collection acquired in the late 19th century.

364
A JAPANESE CLOISONNE ENAMEL VASE IN THE STYLE OF HAYASHI KODENJI (1831-1915)
MEIJI PERIOD, 19TH CENTURY

The bulbous body decorated in silver and gold wire with sparrows flying over a flowering prunus tree, one bird perched amongst the blossoms and with colourful daisies underneath, on a dark navy-blue ground, the foot and shoulder with stylised flowers, palmettes and scrolling tendrils, the rim with flowerheads amongst whorls, 13cm.

£500-800

Provenance: from a deceased estate, Hampshire.

See Bonhams New York, 21st March 2018, lot 2231 for a comparable cloisonné vase with birds and flowers also attributed to Hayashi Kodenji.

365
TWO JAPANESE BOXES AND COVERS
MEIJI PERIOD, 19TH CENTURY

Both of rectangular shape, one in woven bamboo, the lid with a silver plaque depicting an egret perched on the trunk of a weeping willow by the water edge, signed with a three character signature, possibly Ittosai; the other in cloisonné enamel with a *ho-ho* bird elegantly flying on a light blue ground, 6cm x 10.6cm x 14.6cm max. (4)

£150-250

Provenance: from a deceased estate, Hampshire.

366
A JAPANESE INLAID LACQUER PANEL
MODERN, 20TH CENTURY

The rectangular panel decorated with mixed metals and mother of pearl inlays on the dark lacquer ground, depicting fruiting vines growing over flowering branches, with a large inlaid crescent moon to the back, the metal with a silver mirror-like shine, a seal mark to the side reading Hoichi, framed, 85.5cm x 51.3cm.

£2,000-3,000

367
A PAIR OF JAPANESE *KEYAKI* WOOD AND LACQUER BRAZIERS, *HIBACHI*
MEIJI PERIOD, 19TH CENTURY

The circular zelkova bodies decorated with bamboo, prunus and chrysanthemum flowers in gold lacquer *takamaki-e* and *nashiji* with *aogai* mother of pearl inlays, the insides with copper liners, both 25.5cm dia. (2)

£200-300

Provenance: from a deceased estate, Hampshire. Purchased from Michael Goedhuis; a copy of the original invoice is available.

368
A PAIR OF JAPANESE WOOD AND LACQUER BRAZIERS, *HIBACHI*
TAISHO OR SHOWA PERIOD, 20TH CENTURY

Of cylindrical form with lobed rims, decorated in deep iron-red and black with the silhouettes of pine trees, together with removable copper liners, 31cm dia. (4)

£200-300

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

369
A JAPANESE RED LACQUER AND MOTHER OF PEARL LOW TABLE
TAISHO PERIOD, 20TH CENTURY

The rectangular top resting on four scrolling legs, the red lacquered surface speckled with mother of pearl inlays in typical *wakasa-nuri* style, 31cm x 106cm x 32cm.

£300-500

370
A JAPANESE LACQUER BOX AND COVER
MODERN, 20TH CENTURY

Of rectangular shape and in black lacquer, the lid decorated with two fireflies in gold lacquer and *aogai* mother of pearl, the underside of the box with the elephant-shaped seal mark for Zohiko, together with a fitted *tomobako* wood box, 5cm x 9.7cm x 13.2cm. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE

£150-250

371
A JAPANESE CIRCULAR LACQUER BOX AND COVER
TAISHO PERIOD OR LATER, 20TH CENTURY

Shaped as a wish-granting jewel, *tama*, with a ribbed surface, decorated with stylised flowerheads in dark red and gold lacquer on the burnt Sienna ground, the inside with two characters to one side and sprays of millet to the other, with gold lacquer flakes on the dark brown ground, 14.2cm dia. (2)

£200-300

372
A LARGE JAPANESE LACQUER TRAY
MEIJI PERIOD, 19TH OR 20TH CENTURY

The rectangular body decorated in *hiramaki-e* and *nashiji* with two small sparrows flying above sprays of hydrangea, prunus and magnolia, in a fitted *tomobako* box, 56cm x 37.5cm. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

373

A LARGE JAPANESE WOOD KETTLE HOOK, *JIZAI-KAGI*

MEIJI OR TAISHO PERIOD, EARLY 20TH CENTURY

Of typical form and made of *keyaki* (zelkova wood), the peaked roof with suspension pegs to the side and a deep groove where the kettle's rope passed through, 39cm.

£800-1,200

These hooks are of a type named 'Daikoku's hook' because of its resemblance to the God of Good Fortune's hat. These massive wood carvings were used for suspending kettles from a ceiling beam over the sunken hearth, irori. *They were seen as a symbol of the family's stability and prosperity.*

374

A JAPANESE WOOD CARVING OF A MONKEY, *OKIMONO*

MEIJI PERIOD, 19TH CENTURY

The primate with inlaid eyes and depicted standing wearing long robes and a Shinto hat inlaid with circular medallions inlaid in horn, holding a *kagura suzu* rattle for the *kagura* Shinto dance, the base signed Sansho with *kakihan*, raised on an associated rectangular base, 21.2cm. (2)

£500-800

Cf. F Meinertzhagen, The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum, Part B, p.697, for a comparable okimono *of a monkey dressed as a Shinto priest by Sansho.*

375

THREE JAPANESE LACQUERED MASKS

MEIJI PERIOD, 19TH AND 20TH CENTURY

The largest in red and black lacquer, carved as a grimacing face with a long beak-like nose, possibly depicting a *tengu*; another with the eyebrows, moustache and goatee made of hair, sticking its long tongue out, possibly depicting Shishiguchi; the last of smaller size and carved with emaciated cheeks, possibly a portrait of Usofuki, 31cm max. (3)

£300-500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

376

A FINE JAPANESE LACQUER INCENSE BOX, TRAY AND INNER BOXES, *KOBAKO*

MEIJI PERIOD, 19TH CENTURY

Shaped as five volumes of the Tale of Genji, decorated in gold and silver *hiramaki-e*, *takamaki-e* and *nashiji* and with details in red lacquer, the cover bearing the tale's title, *Genji Monogatari*, and with rectangular panels enclosing *shishi* and dragons, the inner tray decorated with an ornate barge on a meandering river next to a pavilion, a reference to chapter 24; the four smaller boxes underneath with symbols of the four seasons: pomegranates (winter), iris (spring), chrysanthemum (autumn) and morning glory (summer), the sides with geometric brocade patterns of *aogai* mother of pearl inlays, attributed to the Zohiko studio, with *tomobako* wood box, 4.8cm x 9.9cm x 13cm. (11)

£4,000-6,000

Provenance: from the collection of Heronden Hall, Tenterden, Kent.

See the Metropolitan Museum of Art, access. no.38.25.165a-c for another kobako *shaped as five volumes of the Tale of Genji. Also, Philadelphia Museum of Art, access. no.2010-44-1 for a related accessory box,* tebako, *decorated with similar panels of dragons and shishi.*

The decoration is a reference to chapter 24 of The Tale of Genji, in which the Prince arranges for the construction of Chinese-style barges with dragon and phoenix decoration for a spring party in honour of Lady Murasaki, his favourite consort.

Heronden Hall, Tenterden, Kent

377

378

377
A JAPANESE MINIATURE LACQUER TRAVELLING CHEST, *HASAMIBAKO*
EDO PERIOD, 18TH CENTURY

Of rectangular shape with a lid and an inner tray, the body decorated in *roiro-nuri* and gold *hiramaki-e* lacquer with patterns of flowering prunus branches and *shippo-tsunagi* coins framing *mon*, with metal mounts chiselled with further patterns of coins and scrolling tendrils, 10.5cm x 9.8cm x 13.8cm. (3)

£300-500

Provenance: from a deceased estate, Hampshire.

378
A JAPANESE LACQUER DOCUMENT BOX AND COVER, *FUBAKO*
EDO PERIOD, 18TH CENTURY

Of typical rectangular form, decorated in gold *hiramaki-e*, *takamaki-e*, and *kirikane* on a black *roiro* ground and with details in silver, depicting a kaleidoscope of butterflies amongst scrolling tendrils, the sides with metal rings attached to butterfly-shaped mounts, 7cm x 8cm x 24.5cm. (2)

£300-500

380

379

379
A COLLECTION OF JAPANESE LACQUER PIECES
EDO PERIOD, 18TH AND 19TH CENTURY

Comprising: a pouring vessel and cover decorated with the triple hollyhock *mon* of the Tokugawa clan on a red lacquer ground; a storage vessel with lid raised on a flaring foot, with gold *mon* on a black ground; together with a gold lacquer tiered box and tray stacked under a footed cover forming an openwork frame for the side panels, decorated in *hiramaki-e*, *takamaki-e* and *nashiji* with landscapes, the tray signed, 23.5cm max. (15)

£300-500

Provenance: from a deceased estate, Hampshire.

380
A LARGE JAPANESE LACQUER FOOD BOX, *JUBAKO*
EDO PERIOD OR LATER, 19TH CENTURY

The five-tiered rectangular box and lid decorated in gold and black lacquer with a continuous design in *hiramaki-e*, *takamaki-e* and *nashiji* of a congregation of egrets in a river landscape, the birds flying over pines and paddling in a meandering stream, the inside in red lacquer, 56cm x 32cm x 33.3cm. (6)

£400-600

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

381
A JAPANESE SHIBAYAMA LACQUER AND SILVER VASE
MEIJI PERIOD, 19TH CENTURY

Modelled as the God of Good Fortune Hotei's treasure sack and raised on three silver feet shaped as small rats, the sides with two shaped panels enclosing birds and flowers in between silver and enamel medallion appliqués with floral designs, the surface decorated in gold lacquer *hiramaki-e* and *nashiji*, the base signed in a shaped lacquer reserve, possibly *Dai Seki sei*, 17.2cm.

£600-800

382
λ A JAPANESE GOLD LACQUER FIVE-CASE *INRO*
EDO PERIOD OR LATER, 18TH CENTURY OR LATER

Each side decorated with two chickens, one with the birds perched on a large war drum, together with an agate *ojime* bead and an ivory *netsuke* carved as a monkey wearing a tunic and lying on a large circular rug, the *inro* 9.3cm.

£800-1,200

383
AN UNUSUAL JAPANESE *NEGORO* LACQUER SINGLE-CASE *INRO*
EDO OR MEIJI PERIOD, 18TH OR 19TH CENTURY

The ovoid body decorated to both sides with monkeys and their young, one primate playing with a fruiting branch, the lid carved to both sides with *shishi* lion dogs, the knop shaped as two smaller primates kneeling over a fruit, the inside lacquered in red and with gilt around the rim, 10.5cm. (2)

£80-120

384
λ A COLLECTION OF FIFTY-FIVE JAPANESE BEADS, *OJIME*
EDO PERIOD AND LATER, 18TH CENTURY AND LATER

Strung as a necklace and made of mixed materials including ivory, coral, glass, metal, nuts, lacquer, aventurine and other hardstones, one shaped as a bell adorned with a small swan, another the heads of Daikoku and Ebisu, some with signatures, 2cm max.

£400-600

385
A COLLECTION OF THIRTY-THREE JAPANESE BEADS, OJIME
MEIJI PERIOD AND LATER, 19TH AND 20TH CENTURY

Thirty made of metal and the three others in bone, variously shaped with abstract geometrical designs, stylised flowers, one a small frog on a rock, another Chokaro Sennin's gourd adorned with his horse, a third modelled as a coin, 2cm max. (33)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

386
A COLLECTION OF THIRTY-TWO JAPANESE BEADS, OJIME
MEIJI PERIOD AND LATER, 19TH AND 20TH CENTURY

Thirty made of metal and the two others in bone, variously shaped with abstract geometrical designs, stylised flowers, one a small Daruma doll, another a paper lantern, 2cm max. (32)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

387

λ A LARGE JAPANESE IVORY TUSK VASE

MEIJI PERIOD, 19TH CENTURY

Carved in low relief with two monkeys and their young, with a small insect flying above, the infant holding a fruiting branch of persimmon, the animals realistically rendered with their fur coats finely carved, a band of scrolling clouds to the rim, signed with a seal mark for Onizawa to the side; with an ornate metal ring to the foot and mounted on a tall wooden stand, supported on five scrolling legs and carved with patterns of bamboo branches and leaves, 70.5cm overall. (2)

£800-1,200

Provenance: from a deceased estate, Hampshire.

388

λ A JAPANESE SHIBAYAMA STYLE IVORY CARD CASE

MEIJI PERIOD, 19TH CENTURY

Decorated with inlays in mother of pearl, horn and stained ivory, one side with two cranes by a river with bamboo above, the reverse with flowering sprays of chrysanthemum and peonies, 11cm x 7.5cm. (2)

£80-120

389
λ A JAPANESE IVORY CARVING OF A FISHERMAN, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

Depicting an elderly man holding a net in one hand and a long paddle in the other, a basket of fish hanging from it, smiling gently while a small child clings on to his leg, the base signed, 17cm.

£200-300

390
λ A JAPANESE IVORY CARVING, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

Carved as a basket seller, the street vendor depicted carrying a bamboo pole over his shoulder from which many woven baskets and drums are suspended, a Daruma doll hanging at the front, raised on an oval base signed underneath, 16.5cm.

£400-600

391
λ FOUR JAPANESE IVORY CARVINGS, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

One an elderly man carrying a bird table with two small sparrows on; another depicting a beauty with loose robes balancing a basket of bamboo shoots and vegetables atop her head, signed; the two others both carved as a fisherman mending a net hung on a tree trunk, both signed, 25.5cm max. (4)

£400-600

392
λ THREE JAPANESE IVORY CARVINGS, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

One depicting three fishermen on a small craft, with scrolling waves carved in the ivory underneath and raised on a fitted wood stand carved as a rocky outcrop; another depicting a man and two children seated on a bench conversing, also raised on a fitted stand; the third carved as a *sennin* standing on a goat and holding a long handscroll, all signed, one Muneyuki, the other Soshin, 30cm max. (5)

£1,000-1,500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

393
λ TWO SMALL JAPANESE IVORY CARVINGS, *OKIMONO*
MEIJI PERIOD, 19TH CENTURY

One carved as the Seven Gods of Good Fortune on their treasure boat, *takarabune*, the prow formed as a large dragon with long whiskers trailing to the sides, raised on a base carved as scrolling waves; the other depicting a young boy playing the flute while resting against his ox, a bundle of firewood to the side, signed Masakazu, 6.4cm max. (2)

£200-300

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

394
λ THREE JAPANESE IVORY *NETSUKE*
MEIJI PERIOD, 19TH AND 20TH CENTURY

One carved as a large boar sleeping on a bed of autumnal leaves, with long grasses and ears of wheat issuing from rockwork beside it, some details inlaid, signed Kaigyoku Masatsugu after the famous model by Kaigyokusai Masatsugu (1813-1892); another depicting a voluptuous Okame wearing loose robes revealing her bosom and holding a circular fan, inscribed Mitsuhiro; the third Handaka Sonja holding an alms bowl from which a large dragon emerges, signed Hidemasa; together with a Chinese uncut seal carved as a lion dog on a tall plinth, with long inscriptions to the sides, 5.6cm max. (4)

£500-800

395
A COLLECTION OF EIGHT JAPANESE *NETSUKE*
EDO PERIOD AND LATER, 18TH CENTURY AND LATER

Seven made of wood, variously carved as Daruma, Shoki the Demon Queller, a *sennin* holding an alms bowl, a warrior holding a shoe, a rabbit and its leveret, and a parrot on a pine branch signed Gyokko, the eighth in mother of pearl and carved as a squid with amber eyes, together with a small Chinese jade carving of a monkey carrying its young over its shoulder, 7.7cm max. (9)

£300-400

396
λ TWO JAPANESE IVORY CARVINGS
EDO AND MEIJI PERIOD, 19TH CENTURY

One a *netsuke* carved as a recumbent ox, resting with its head slightly turned to the left, a rope tether over its back, signed Tomotada in a rectangular reserve underneath; the other a small *okimono* of a boy holding a woven bowl before him, a small cricket on his back, in a pose reminiscent of a 'thwarted rat-catcher' *netsuke*; together with a wood *netsuke* carved as a laughing Okame, signed Tsugiyuki, 4.3cm max. (3)

£400-500

397
λ TWO JAPANESE IVORY *NETSUKE*
MEIJI PERIOD, 19TH CENTURY

One depicting an *ama*, the pearl diving girl covering her mouth modestly as a large octopus entangles its tentacles around her body, her hair stained and its eyes inlaid, signed Tomomasa; the other a monkey emerging from a giant persimmon, signed Kogyoku, 4.3cm max. (2)

£400-600

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

398
λ FOUR JAPANESE IVORY *NETSUKE*
MEIJI PERIOD, 19TH CENTURY

One a smoking man, reclining and with a small monkey examining his ear, signed Tomochika; another a man and two dogs, holding one over his head and pushing the other one down with his foot; the third a seated *sennin* with a gourd hanging from the end of his staff, a woven basket beside him; the last carved as Binzuru Rakan with his pet tiger, 6.1cm max. (4)

£400-600

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

399
λ THREE JAPANESE IVORY *NETSUKE*
MEIJI PERIOD, 19TH CENTURY

One a *manju netsuke* carved to both sides with a multitude of implements for the tea ceremony, the two others *ryusa netsuke*, one with fireflies flying over lotus and the other with a small frog amongst persimmons, 4.2cm max. (3)

£200-300

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

Collingwood 'Cherry' Ingram (1880-1981)

400

400
λ A JAPANESE IVORY *NETSUKE* OF A RAT
MEIJI PERIOD, 19TH CENTURY

The rodent naturalistically carved, seated on its haunches and nibbling at a candle it holds tightly between its front paws, its eyes and the wick inlaid in horn, signed Okatori in a rectangular cartouche to the back, together with a paper label inscribed 'Okatori', 4.2cm.

£400-600

Provenance: from the collection of Collingwood 'Cherry' Ingram (1880-1981) and thence by descent. Cherry Ingram was a famous British ornithologist, plant collector and gardener who became renowned for his knowledge on Japanese cherry trees. See lot 261 for other pieces from Cherry Ingram's collection, including a six-fold paper screen.

401

401
λ THREE JAPANESE IVORY *NETSUKE*
EDO PERIOD AND LATER, 18TH CENTURY AND LATER

One carved as a small bird perched on a tall four-legged stand, its eyes inlaid; the two others depicting *shishi*, one with the lion dog on a rhomboid base and the other with its three pups, signed Masamitsu; together with a horn *netsuke* carved as a small crab on a lotus leaf, 4.8cm max. (4)

£150-250

Provenance: from the collection of a lady of title, and thence by descent.

402

402
λ TWO JAPANESE IVORY *NETSUKE*
EDO AND MEIJI PERIOD, 18TH AND 19TH CENTURY

One carved as Tobosaku Sennin, the tall sage with a joyful expression holding a large Peach of Immortality before him, the other carved as a reclining goat, its head turned over its back; together with a Chinese seal, possibly made of narwhal tusk, carved as a ferocious-looking lion dog with a paw resting on a ball, raised on an octagonal base and with a large character underneath, 8cm max. (3)

£400-600

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

JAPANESE MARKS & SIGNATURES

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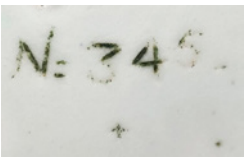
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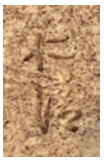
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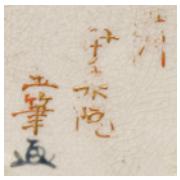
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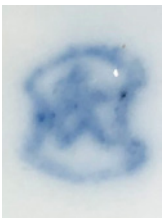
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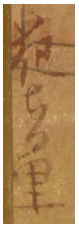
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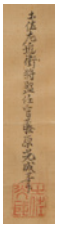
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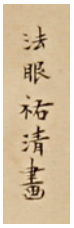

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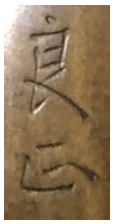
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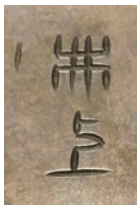
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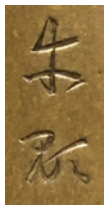
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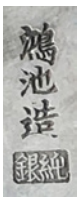

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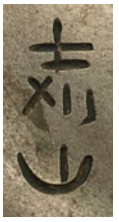
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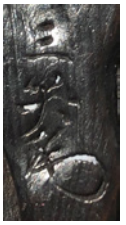
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c.2100-1600 BC

SHANG DYNASTY 商
c.1600-1100 BC

ZHOU DYNASTY 周
c.1100-221 BC
Western Zhou 西周
c.1100-771 BC
Eastern Zhou 東周 770-256 BC
Spring and Autumn Period 春秋
770-476 BC
Warring States Period 戰國
475-221 BC

QIN DYNASTY 秦 221-206 BC

HAN DYNASTY 漢
206 BC-AD 220
Western Han 西漢 206 BC-AD 8
Eastern Han 東漢 AD 25-220

THREE KINGDOMS 三國
220-280
Wei 魏 220-265
Shu Han 蜀漢 221-263
Wu 吳 222-280

JIN DYNASTY 晉 265-420
Western Jin 西晉 265-317
Sixteen Kingdoms 十六國 304-439
Dong Jin 東晉 317-420

SOUTHERN DYNASTIES 南朝
420-589
Liu Song 劉宋 420-479
Southern Qi 南齊 479-502
Liang 梁 502-557
Chen 陳 557-589

NORTHERN DYNASTIES 北朝
386-581
Northern Wei 北魏 386-534
Eastern Wei 東魏 534-550
Western Wei 西魏 535-556
Northern Qi 北齊 550-577
Northern Zhou 北周 557-581

SUI DYNASTY 隋 581-618

TANG DYNASTY 唐 618-907

FIVE DYNASTIES 五代 907-960
Later Liang 後梁 907-923
Later Tang 後唐 923-936
Later Jin 後晋 936-946
Later Han 後漢 947-950
Later Zhou 後周 951-960

LIAO DYNASTY 遼 907-1125

SONG DYNASTY 宋 960-1279
Northern Song 北宋 960-1127
Southern Song 南宋 1127-1279

JIN DYNASTY 金 1115-1234

YUAN DYNASTY 元 1271-1368

MING DYNASTY 明 1368-1644
Hongwu 洪武 1368-1398
Jianwen 建文 1399-1402
Yongle 永樂 1403-1425
Hongxi 洪熙 1425
Xuande 宣德 1426-1435
Zhengtong 正統 1436-1449
Jingtai 景泰 1450-1456
Tianshun 天順 1457-1464
Chenghua 成化 1465-1487
Hongzhi 弘治 1488-1505
Zhengde 正德 1506-1521
Jiajing 嘉靖 1522-1566
Longqing 隆慶 1567-1572
Wanli 萬曆 1573-1620
Taichang 泰昌 1620
Tianqi 天啟 1621-1627
Chongzhen 崇禎 1628-1644

QING DYNASTY 清 1644-1911
Shunzhi 順治 1644-1661
Kangxi 康熙 1662-1722
Yongzheng 雍正 1723-1735
Qianlong 乾隆 1736-1795
Jiaqing 嘉慶 1796-1820
Daoguang 道光 1821-1850
Xianfeng 咸豐 1851-1861
Tongzhi 同治 1862-1874
Guangxu 光緒 1875-1908
Xuantong 宣統 1908-1911

REPUBLIC OF CHINA 中華民國
1912-
HONGXIAN (YUAN SHI KAI) 洪憲
（袁世凱）1915-1916

PEOPLE'S REPUBLIC OF CHINA
中華人民共和國 1949-

ASIAN ART II

亞洲藝術品 II

WEDNESDAY 11TH NOVEMBER 2020
10.30AM

LOTS 500-796

Lot 641

500

501

502

503

500
FOUR CHINESE OVERLAY GLASS SNUFF BOTTLES
19TH CENTURY

The smallest carved with archaistic vessels in white against a clear blue ground, another with a dark red dragon and bat reserved on an opaque pale blue ground, and two carved through red glass to a clear ground, one decorated with gourds and leaves growing from trailing vines, the other with six sinuous *chilong*, 6.2cm max. (4)

£1,000-2,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

501
FOUR CHINESE GLASS SNUFF BOTTLES
18TH/19TH CENTURY

The largest of a dark blue colour and with a paper label for Hugh M Moss Ltd to the base, another yellow and with a flattened circular body, one white with the foot and lion mask handles picked out in green overlay glass, the fourth of a rich translucent amber tone, each raised on a short oval foot, 7.1cm max. (4)

£2,000-3,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

502
FIVE CHINESE GLASS SNUFF BOTTLES
19TH CENTURY

One of a translucent dark grey colour, another green and carved with two lion mask handles, the smallest clear and with a rectangular-section body, one with a flattened circular body and formed from transparent red glass, the fifth with a cylindrical body and of an opaque white colour, 6.7cm max. (5)

£500-1,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

503
THREE CHINESE SNUFF BOTTLES
19TH CENTURY

One carved in pale celadon jade with stylised flowerheads set amidst fronds and scrolling tendrils, another worked in agate with lotus blooms and leaves growing in a pond, with a poem to the reverse, the third imitating jade in white glass and decorated in relief with seated figures surrounded by foliage, 5.7cm max. (3)

£500-1,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

504

A CHINESE FAMILLE ROSE ENAMELLED GLASS SNUFF BOTTLE
FOUR CHARACTER QIANLONG MARK AND PROBABLY OF THE PERIOD

The circular body raised on a short oval foot and surmounted by a cylindrical neck, painted to each side with chicks amidst rocks and various blossoms, the base with the reign mark in iron-red, 5cm.

£1,500-2,000

Provenance: from a private collection, London.

two views

505

A CHINESE FAMILLE ROSE IRON-RED GROUND SNUFF BOTTLE
19TH CENTURY

Of flattened form, painted to one side with two ladies welcoming a gentleman and his horse outside a garden pavilion, the reverse with a scholar and his attendant by a large rock, the scenes divided by gilt floral sprays on a bright iron-red ground, with key fret to the short cylindrical neck, the base with a four character Qianlong mark, 4.7cm.

£500-800

Cf. Christie's New York, 15th September 2011, lot 1200 for a related set of famille rose and underglaze blue snuff bottles similarly painted with figural scenes.

506

TWO CHINESE ENAMELLED PORCELAIN SNUFF BOTTLES
FOUR CHARACTER DAOGUANG MARKS AND OF THE PERIOD
1821-50

One painted with a scene from the *Qiu Sheng Fu* by the Song dynasty essayist and poet Ouyang Xiu, the reverse decorated with a tree and bamboo beneath an extract from the literary work which reads *xing yue jiaojie, minghe zai tian*, the other snuff bottle finely painted with butterflies in flight and resting on mossy ground, with areas of detail picked out in gilt, the base of each with the reign mark in iron-red, 5.6cm and 5.5cm. (2)

£500-1,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

Cf. The Complete Collection of Treasures of the Palace Museum, Snuff Bottles, pp.221 and 223, nos.336 and 339 for two Daoguang mark and period snuff bottles in the Imperial Collection also decorated with this scene from the Qiu Sheng Fu; *see also Christie's New York, 15th March 2017, lot 479 for another example from the collection of Ruth and Carl Barron.*

507

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507
NINETEEN CHINESE SNUFF BOTTLES
19TH/20TH CENTURY

In glass, porcelain, hardstone, horn and other materials, variously decorated with figures, flowers, birds, landscapes, calligraphy, mythical beasts and other designs, 6.8cm max. (19)

£500-1,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

508
λ FIVE CHINESE IVORY SNUFF BOTTLES
19TH CENTURY

One gourd-shaped and carved with insects perched amongst trailing fruiting gourd vines, another decorated with a scene of beauties and gentlemen in a garden by pavilions, the largest stained with pigment and deeply carved with figures in a river landscape, the base with a four character Qianlong mark, one with scholars engaged in various activities amidst bamboo and willow, the fifth decorated with sages and their attendants amidst many blossoming flowers, 11.5cm max. (5)

£500-1,000

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

509
TWO CHINESE SNUFF BOTTLES
19TH/20TH CENTURY

One carved in cinnabar lacquer with a lady and boy beneath pine in a garden, with a beauty seated by a pavilion to the reverse, the base with a four character Qianlong mark in gilt, the other snuff bottle formed from white glass, enamelled to one side with a floral spray, the reverse with a poem by the Qianlong Emperor, with a mark reading *Gu Yue Xuan* to the base, 5cm and 6.5cm. (2)

£500-1,000

Provenance: from an English private collection, West Sussex, acquired by the current owner during various tours of duty between 1968 and 1985.

510
A CHINESE AGATE 'HORSE AND MONKEY' SNUFF BOTTLE
19TH CENTURY

Carved in relief to one side with a monkey climbing a pine tree, he looks down at a recumbent horse below, the reverse decorated with a precious object, with a recessed oval base, 5cm.

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

511

512

511
A PAIR OF CHINESE BEIJING PINK AND GREEN-OVERLAY GLASS 'PHOENIX' BOTTLE VASES
19TH CENTURY

Each carved through pale pink and dark green glass to a white ground with a standing phoenix gazing up at its partner in flight above, with large peony blooms growing around the mythical birds, each raised on a short flared foot, 21.2cm. (2)

£1,500-2,500

Provenance: from the collection of James Haydock Esq and thence by descent.

512
A CHINESE BEIJING RUBY GLASS BOWL
QIANLONG 1736-95

The flaring U-shaped body raised on a short spread foot, the translucent red glass carved with a continuous scene of figures in a mountainous landscape, with pine, willow and dwellings dispersed through the setting, 18.6cm.

£800-1,200

Provenance: sold in these rooms on 15th July 2006, lot 174; and then a Hong Kong private collection; and then a deceased estate, Hampshire.

513
A PAIR OF CHINESE BEIJING YELLOW GLASS OCTAGONAL-SECTION BOWLS
LATE QING DYNASTY

Each raised on a tapering foot and flaring towards the rim, the opaque glass of a bright egg-yolk yellow colour, 15.5cm. (2)

£1,500-2,500

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s, purchased from David Love, Harrogate.

514
THREE CHINESE BEIJING GLASS ITEMS
LATE QING DYNASTY

Comprising: an opaque yellow glass ovoid vase, a transparent blue glass octagonal-section flaring bowl, and a translucent pale pink glass incense burner and stand, 20.8cm max. (4)

£200-300

Provenance: from a deceased estate, Hampshire.

513

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515
ANONYMOUS (QING DYNASTY)
WAGTAILS AND CHRYSANTHEMUM

A Chinese painting, ink and colour on silk, framed and glazed, 91cm x 37.5cm.

£200-300

516
AFTER QI BAISHI
MANDARIN DUCKS

A Chinese scroll painting, ink and colour on paper, with a signature reading *Baishi* and one artist's seal which reads *Baishi Weng*, 95cm x 42cm.

£300-500

Provenance: formerly an English private collection, acquired in Hong Kong c.1950s.

517
YONG SHOU (20TH CENTURY)
CHAFFINCH

A Chinese painting, ink and colour on paper, inscribed and signed Yong Shou, with one artist's seal, 88cm x 28.5cm.

£150-250

518
DU DINGPU (20TH CENTURY)
LANDSCAPE

A Chinese painting, ink and colour on silk, inscribed and dated May of the *dingsi* year, signed Dingpu, with one artist's seal, 48cm x 17cm.

£100-150

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

519 *part lot illustrated*

521

519
ANONYMOUS (REPUBLIC PERIOD)
BEAUTIES

A Chinese album of eight paintings, ink and colour on paper, 24cm x 14cm approx. (8)

£300-500

520 No lot

521
ANONYMOUS (19TH CENTURY)
INSECTS AND FLOWERS

Two Chinese paintings, ink and colour on rice paper, each framed and glazed, 17cm x 23cm. (2)

£600-800

522
THREE CHINESE PRINTS
20TH CENTURY

Depicting flowers, insects and birds, each bears an inscription, one framed and glazed. (3)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£100-200

522

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523
DENG JUN (1946-)
LANDSCAPE

A Chinese painting, ink and colour on paper, inscribed and signed Deng Jun, with one artist's seal, together with another landscape painting by Shu Fen, 55cm x 44cm and 65.5cm x 33cm. (2)

£200-300

524
LI GENG (1950-)
LANDSCAPE

A Chinese painting, ink on paper, signed with two artist's seals, 46cm x 34cm.

£150-250

525
JIANG REN (20TH CENTURY)
CORMORANT

A Chinese painting, ink and colour on paper, inscribed and signed with two artist's seals, 77.5cm x 54cm.

£150-250

526
A TIBETAN *THANGKA*
19TH CENTURY

Painted to the centre with Vaishravana seated upon a recumbent snow lion with its mouth agape, the God of Wealth and Guardian of the North depicted holding a rat and a tall canopy, with Buddhas, *bodhisattvas* and further deities surrounding the central figure, framed and glazed, 61cm x 42cm excluding frame.

£500-800

Provenance: from an English private collection, acquired in Somerset in the 1950s.

527
ANONYMOUS (20TH CENTURY)
DAOIST IMMORTALS

A Chinese painting, ink and colour on paper, inscribed, 104cm x 59cm.

£400-600

Provenance: formerly an American collection, Seattle.

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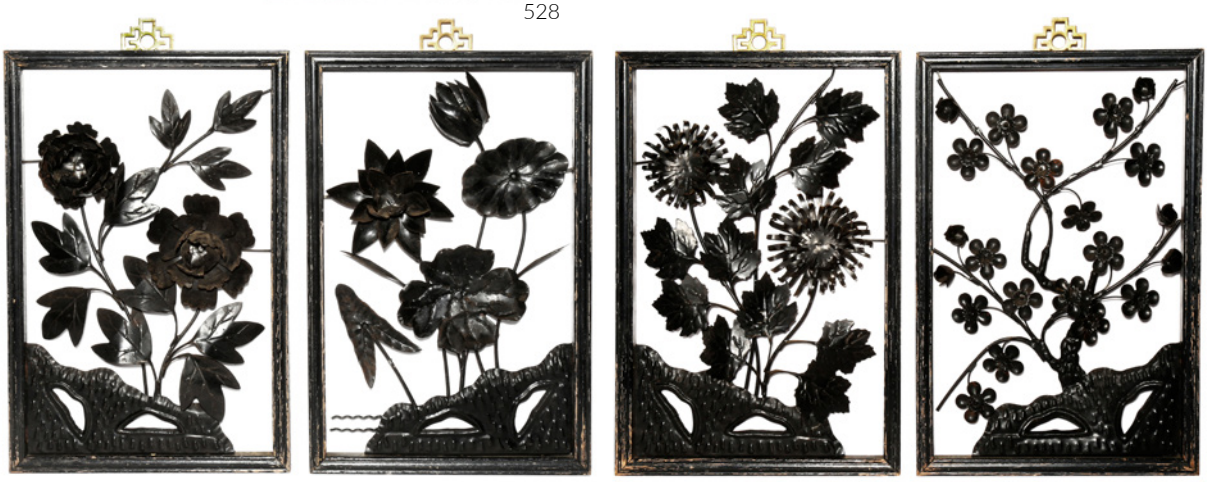
528



529

528
THREE CHINESE IRON PICTURES, *TIEHUA*
LATE QING DYNASTY/REPUBLIC PERIOD

One depicting flowering orchids, another a spray of chrysanthemum, the third with blossoming peony branches, the two larger pictures mounted against white canvas and contained within frames, 45cm x 80.5cm overall max. (3)

£200-300

529
A SET OF FOUR SMALL CHINESE 'FOUR SEASONS' IRON PICTURES, *TIEHUA*
LATE QING DYNASTY/REPUBLIC PERIOD

Depicting large sprays of peony, lotus, chrysanthemum and prunus, the flowers blossoming amongst rockwork, each contained in a rectangular wood frame, 30.5cm x 20.3cm overall. (4)

£200-300

530
THREE CHINESE IRON PICTURES, *TIEHUA*
LATE QING DYNASTY/REPUBLIC PERIOD

One depicting an egret walking beneath a large lotus bloom and leaves, another with a squirrel clambering on fruiting grape vines, the third decorated with a grasshopper perched amongst daisies, each contained within a wood frame, 44cm x 56.5cm overall. (3)

£400-600

530

531
A CHINESE HARDWOOD BARREL-SHAPED STAND
19TH CENTURY

The circular top raised on four joined outward curving legs, carved in relief with bunches of grapes growing from leafy branches, all below a band of raised bosses, 22cm x 29.5cm x 29cm.

£200-300

532
A HARDWOOD SNUFF BOTTLE DISPLAY CABINET
20TH CENTURY

With a glazed door, the frame and shelves carved with scrolling motifs, with areas highlighted in gilt, 57cm x 51.5cm x 8cm.

£200-300

533
A CHINESE HARDWOOD CIRCULAR STAND
18TH CENTURY

Carved with a gently raised dome recessed in the centre, the barbed edge worked in shallow relief with stylised scrolling designs, with a band of interlocking 'T' scrolls to the side, 22.5cm.

£600-1,000

534
LITERATURE
A COLLECTION OF REFERENCE BOOKS

Relating to Chinese, Korean, Japanese and Southeast Asian art. (19)

£200-300

535
LITERATURE
ILLUSTRATED CATALOGUE OF CHINESE GOVERNMENT EXHIBITS FOR THE INTERNATIONAL EXHIBITION OF CHINESE ART IN LONDON

Volumes I (Bronze), II (Porcelain), III (Painting and Calligraphy), and IV (Miscellaneous). (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£80-120

536
LITERATURE
A COLLECTION OF AUCTION CATALOGUES

Mostly relating to Chinese art, the majority from Sotheby's and Christie's, together with volumes 81 and 82 of Transactions of the Oriental Ceramic Society. (100)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-250

537
LITERATURE
A LARGE COLLECTION OF AUCTION CATALOGUES, EXHIBITION CATALOGUES AND REFERENCE BOOKS

Relating to Chinese art, the auction catalogues from Christie's, Sotheby's and Bonhams, including the Frederick M Mayer Collection of Chinese Art (1974), The Jingguantang Collection: Part III (1997), and A Highly Important Early Ming Underglaze-Copper-Red Vase from a Private Collection (1997), the exhibition catalogues including catalogues from Solveig & Anita Gray, Gerard Hawthorn Ltd, Roger Keverne, S Marchant & Son, and A & J Speelman. (318)

£200-300

538
LITERATURE
A COLLECTION OF REFERENCE BOOKS, EXHIBITION AND AUCTION CATALOGUES

Mostly relating to Asian art, including contemporary Chinese painting, China trade paintings and contemporary Vietnamese art. (41)

£150-250

539
LITERATURE
A COLLECTION OF REFERENCE BOOKS AND AUCTION CATALOGUES

Mostly relating to Buddhist, Himalayan, Indian and Southeast Asian art, the auction catalogues predominantly from Sotheby's and Christie's. (138)

£300-400

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540 *two views*

540
A CHINESE *LAQUE BURGAUTE* STAND
MING DYNASTY

The quatrefoil top and base inset with panels of figures in gardens, the frieze decorated with further figural scenes and medallions enclosing cranes in flight, with two curved legs joining the upper and lower sections, together with a Japanese wood box and cover, 40cm x 36cm x 25cm.

£2,000-3,000

541
A CHINESE LACQUER TABLE
19TH CENTURY

The rectangular top decorated in gold and red lacquer with a panel enclosing a watery landscape, the scene flanked by two cartouches containing birds perched on blossoming branches, the border with sprays of various plants including finger citron, orchids, lotus and morning glory, all reserved on a black ground enhanced with diaper, with floral scrolls to the four legs, 56cm x 131cm x 49cm.

£600-800

541

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542

A SMALL CHINESE MOTHER OF PEARL INLAID LACQUER TABLE

LATE MING DYNASTY

The rectangular top decorated with beauties, gentlemen and children amidst pavilions in a luscious garden rich with bamboo, pine, plantain and other plants, with a phoenix in flight above, the upper corners with billowing clouds, the frieze with further figural scenes reserved on floral diaper, all raised on four short scroll feet, 20cm x 62cm x 36cm.

£1,500-2,500

Cf. Sotheby's London, 12th May 2010, lot 100 for a related 16th century table with similar decoration.

542 *two views*

543

A MASSIVE CHINESE IRON TRIPOD INCENSE BURNER

DATED 1741 AND PROBABLY OF THE PERIOD

The deep sides cast in relief with panels enclosing Daoist Immortals with their names above them, another panel containing blossoming flowers, with a date for the sixth year of the Qianlong Emperor's reign, with two lion masks suspending loose rings, 67cm, 70kg approx.

£1,500-2,500

Provenance: from a deceased estate, Hampshire.

543

544
A CHINESE BLACK-GROUND EMBROIDERED SILK ROBE
LATE QING DYNASTY

Decorated with sprays of many blossoming flowers including peony, lotus, orchid, prunus, magnolia and hibiscus, some of the blooms contained in vessels picked out in Peking knot, with butterflies in flight amongst blue flowers to the hems, the sleeves embroidered with scenes of figures in gardens on cream silk, 130cm across, 110cm long.

£1,000-2,000

545
A CHINESE 'FIVE DRAGON' RUG
LATE QING DYNASTY/REPUBLIC PERIOD

Decorated with five yellow dragons in pursuit of flaming pearls amongst stylised clouds, the design reserved on a deep blue ground, all bordered by a colourful band of *lishui* waves, 156cm x 92cm.

£250-500

546
A CHINESE ORANGE-GROUND EMBROIDERED SILK 'DRAGON' ROBE
LATE QING DYNASTY

Decorated with the mythical beasts picked out in gold thread, they fly amidst swirling clouds over a raging sea, all on a vibrant orange ground, with yellow silk to the interior, 192cm across, 108cm long.

£200-300

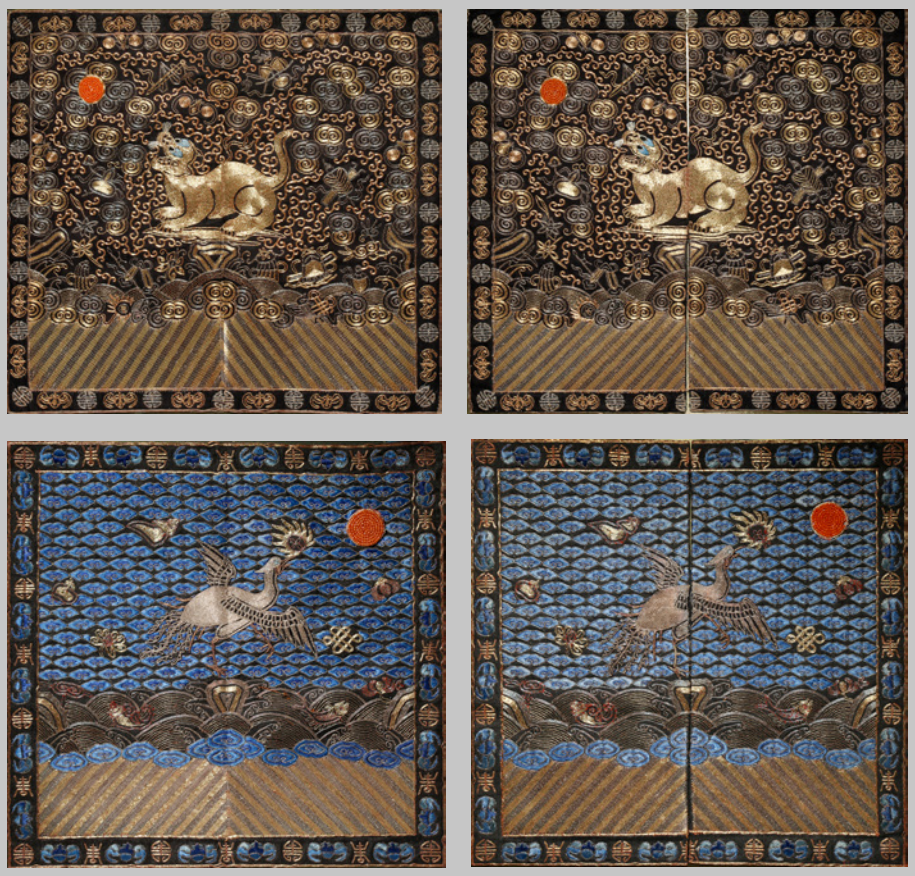
See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

547

547
A LARGE CHINESE EMBROIDERED SILK 'DRAGON' PANEL
QING DYNASTY

Brightly decorated in gold and coloured threads with two large writhing dragons contesting a sacred pearl over colourful rocks and tempestuous waters, the fearsome beasts surrounded by lotus sprays, with precious objects dispersed throughout, the scene flanked by two broad bands of key fret, all against a light brown ground, with pale gold silk to the reverse, 1.4m x 3.1m.

£3,000-4,000



548

548
TWO PAIRS OF CHINESE EMBROIDERED RANK BADGES
LATE QING DYNASTY

Two brightly decorated in gold thread with a panther for a sixth rank military official, two woven in silk and gold thread with a silver pheasant for a fifth rank civil official, the sun above each creature picked out in coral-coloured beads, with bats and *shou* characters bordering the designs, each attached to a blue mount, 31.5cm x 32.5cm max. (4)

£1,000-2,000

549
A LARGE PIECE OF AMBER
PREHISTORIC

Naturalistically formed, the fossilized tree resin of a warm dark orange colour, 13cm.

£200-300

Provenance: from an English private collection, acquired c.1920.

550
TWO CHINESE SILVER BOXES AND COVERS
19TH CENTURY

The larger box decorated in openwork with stylised flowers, the hinged cover surmounted by a loop handle, the smaller box with a lobed body, decorated with sprays of bamboo, orchid and prunus on a matted ground, the cover with a punch mark, together with two lacquer pins, 20.6cm max, 591g and 141g. (5)

£250-350

551
A COLLECTION OF CHINESE MOTHER OF PEARL COUNTERS
19TH CENTURY

Comprising: 125 shaped as fish, thirty of rectangular form and two circular counters, each finely incised with details, 5.8cm max. (157)

£200-300

552
AN INDIAN SILVER BOWL
19TH CENTURY

Decorated in repoussé with a continuous scene depicting figures riding elephants, warriors brandishing their swords, figures in a chariot and ladies relaxing in a garden, with a band of lappets encircling the foot, the base incised with a peacock displaying its magnificent tail feathers within a scrolling band, 22cm, 1.2kg.

£200-300

Provenance: from a deceased estate, Hampshire.

553
λ A PAIR OF CHINESE IVORY MODELS OF FLOWERS
18TH/EARLY 19TH CENTURY

Depicting narcissi and pink six-petalled blossoms growing amidst tall slender leaves, the plants potted in oval jardinières, the flowers and foliage stained with pigment, 11.5cm and 11cm. (2)

£200-300

Provenance: from a deceased estate, Hampshire, purchased from Gerard Hawthorn Ltd on 30th October 2007. A copy of the invoice is available.

554
A TIBETAN REPOUSSE AND INCISED SILVER EWER AND COVER
19TH CENTURY

Set with a *makara*-shaped spout and handle, the body decorated with two dragons amidst stylised clouds, with a band enclosing the *Bajixiang* to the shoulder, the short neck with floral sprays, the foot encircled by lappets, 12.5cm, 170g. (2)

£800-1,200

555
A SOUTHEAST ASIAN HARDWOOD STAND
19TH/20TH CENTURY

With five curved legs joined by stretchers, carved in relief with ferocious dragon masks, 23cm x 31cm x 31cm.

£100-200

556
A CHINESE SILVER HEXAGONAL-SECTION TEA CANISTER AND COVER
C.1900

Decorated to each facet with sprays of bamboo, peony and prunus, all raised on three short feet, the base with three punch marks, one for Wang Hing & Co, 10.2cm, 174g. (2)

£200-300

557
A CHINESE PORCELAIN INSET WOOD STAND
LATE QING DYNASTY

The top set with a quatrefoil porcelain panel painted in the famille rose palette with butterflies flying amidst chrysanthemum blooms, the frieze carved in relief, all raised on four legs, 26cm x 36cm x 34cm.

£200-300

Provenance: from a deceased estate, Hampshire.

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558
A CHINESE ARCHAISTIC BRONZE VASE
MING DYNASTY

The tall cylindrical body surmounted by a short waisted neck, cast in relief with *taotie* masks reserved on a *leiwen* ground, set with two loop handles and three feet shaped as flowering gnarled prunus branches, 27cm, 3.9kg.

£300-500

Provenance: from an English private collection, acquired c.1920.

559
A LARGE CHINESE CINNABAR LACQUER CIRCULAR 'DRAGON' BOX AND COVER
20TH CENTURY

The cover carved with two scaly dragons contesting a flaming pearl amidst wispy clouds, with bands of flowers and foliage encircling the scene and to the box, the base with a six character Qianlong mark, 31cm dia. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

560
A CHINESE BAMBOO FIGURE OF A *LUOHAN* AND A DEER
QING DYNASTY

The figure carved seated upon a recumbent doe, he wears simple monk's robes, holding a coin in his right hand, 14cm.

£150-250

Provenance: from a deceased estate, Hampshire.

561
A CHINESE BUFFALO HORN FIGURE OF BUDDHA
PROBABLY LATE QING DYNASTY

Carved seated in *dhyanasana* upon a double lotus base, he holds his right hand up in *abhaya mudra* whilst his left hand rests on his lap, his serene face framed by his large elongated earlobes, 18.3cm.

£200-300

562
A COLLECTION OF CHINESE WOOD STANDS AND COVERS
19TH AND 20TH CENTURY

Variously carved with scrolls, *ruyi*-heads, plants, animals and other designs, 39.5cm max. (56)

£500-1,500

Provenance: from a deceased estate, Hampshire.

563
A CHINESE SOAPSTONE FIGURE AND A BAMBOO CARVING OF A SAMPAN
19TH/EARLY 20TH CENTURY

The figure depicted standing holding a fly whisk in his left hand, his loose robes incised with lotus scrolls and stylised waves, together with a wood stand, the bamboo carving detailed with figures and animals at leisure on the boat, 14.7cm and 21.2cm. (3)

£200-300

564
A PAIR OF CHINESE MOTHER OF PEARL INLAID WOOD BARREL-SHAPED STOOLS
LATE QING DYNASTY

Each with a circular top raised on eight curved legs, decorated in mother of pearl with sprays of bamboo, prunus, peony and other plants, 40cm dia. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

565
A CHINESE BURR WOOD FIGURE OF A BOY
LATE QING DYNASTY

Carved standing on a rock with his arms together at his chest, with his hair tied up in two buns, bearing a cheerful expression on his face, mounted on a square-section base, the figure 22.3cm.

£150-250

566
A CHINESE HARDWOOD THREE-TIERED PICNIC BOX AND COVER
LATE QING DYNASTY

The rectangular box with three compartments, one with a removable inner tray, with metal mounts to the corners and handle, the humpback handle carved to each end with pierced *kuilong* motifs, together with a metal locking pin, 27.5cm x 38.5cm x 20.5cm. (7)

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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567
A LARGE CHINESE CLOISONNE 'DRAGON' *HU*-SHAPED VASE
19TH CENTURY

Decorated with dragons chasing flaming pearls over crashing waves, with bands enclosing precious objects to the shoulder and encircling the foot, the waisted neck with mythical beast masks between *ruyi*-heads and pendant leaves, 62.5cm, 7.5kg.

£200-300

568
A PAIR OF CHINESE CLOISONNE MODELS OF CRANES
C.1900

Each bird stands tall upon a lotus-decorated base, with colourful archaistic motifs reserved on their turquoise bodies, finely detailed with their plumage in inlaid wire, their wings detachable, 51.5cm, 2kg and 2.5kg. (4)

£500-1,000

569
A MUGHAL DAGGER WITH A JADE HILT
19TH CENTURY

The blade set in a jade hilt carved with a foliate design to the end, the stone of a grey colour with russet inclusions, together with a modern stand, 38cm. (2)

£300-500

570
A MIDDLE EASTERN SILVER-COLOURED METAL HOOKAH BASE AND A WATER SPRINKLER
19TH CENTURY

The hookah base decorated with flowers and scrolling foliage on brass sections of the body, with a paper label reading '56', the water sprinkler marked to the body with a bird of prey below an inscription, the tall detachable tapering neck terminating in a flowerhead, 21cm and 32.4cm, 635g and 379g. (3)

£300-500

Provenance: from the collection of Dr Edward M Brett (d.2018), Hampstead.

571
FOUR INDIAN MARBLE CHARPOY LEGS
19TH CENTURY

Painted with nobles, ladies, soldiers and other figures in luscious gardens, the scenes divided by bands of flowers, decorated with stylised blossoms and abstract motifs to the octagonal-section feet, together with two fitted boxes, 45cm. (4)

£200-300

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See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

572

572
A SMALL COLLECTION OF CHINESE CANTON ENAMEL ITEMS
QIANLONG 1736-95

Comprising: a dish painted with a European lady and her attendant, with flowers to the base, two teapots and covers decorated with figures, two small wine cups, two small square dishes, and two bowls and covers painted with archaistic vessels, each with an old paper collection label, 21.5cm max. (13)

£200-300

Provenance: formerly an American private collection; and then a deceased estate, Hampshire.

573
A COLLECTION OF GANDHARAN CARVED SCHIST AND STUCCO FRAGMENTS
2ND-5TH CENTURY AD

Variously formed as figures, busts, friezes and an ox, some with traces of pigment, eleven attached to modern stands, 18.2cm max. (17)

£500-1,000

Provenance: from the collection of Dr Edward M Brett (d.2018), Hampstead.

574
A CHINESE FAMILLE ROSE CANTON ENAMEL SWEETMEAT SET CONTAINED IN A LACQUER BOX
19TH CENTURY

Comprising: two tear-shaped trays and eight fan-shaped dishes, brightly decorated with figures in mountainous and watery landscapes, the cover of the lacquer box with a scene of two beauties and a gentleman in a sublime setting, the box 47cm. (12)

£400-600

Provenance: from a deceased estate, Hampshire.

573

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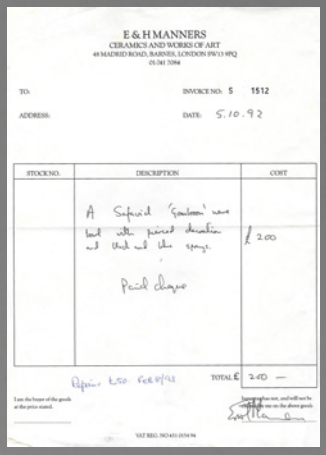
575
A SAFAVID GOMBROON WARE BOWL
17TH/18TH CENTURY

The well with a circular raised boss painted with black stars, the medallion surrounded by underglaze blue prongs and further black stars, with a pierced abstract design to the cavetto, the rim painted with clusters of four black dots, decorated in a white glaze which stops short of the straight foot, 18.9cm.

£1,000-2,000

Provenance: from an English private collection, West Yorkshire, purchased from E & H Manners on 5th October 1992. A copy of the invoice is available.

Cf. Christie's London, 17th April 2007, lot 6 for a very similar Gombroon bowl; see also Sotheby's London, 6th October 2010, lot 210 for another example; see also the Victoria & Albert Museum, museum no.C.1956-1910 for a related bowl.


E & H MANNERS
CERAMICS AND WORKS OF ART
48 MADRID ROAD, BARNES, LONDON SW13 9PQ
01-741 5094

TO:
ADDRESS:
INVOICE NO. 5 1512
DATE: 5.10.92

STOCK NO.	DESCRIPTION	COST
	A Safavid 'Gombroon' ware bowl with pierced decoration and black and blue sponge.	£200
	Paid cheque	
	TOTAL £	200 —

Repair £50 Feb 9/93

I am the buyer of the goods at the price stated.

E & H Manners invoice
5th October 1992

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

576
A RARE SAFAVID BLUE AND WHITE PILGRIM FLASK
17TH CENTURY

The compressed body moulded to each principal side with a raised broad band, painted with long stalks of blossoming flowers growing amidst stylised leaves, the details outlined in black, with two delicate strap handles applied to the shoulders, all raised on a short flaring foot decorated with lappets and swirls, 32cm.

£8,000-12,000

Cf. The British Museum, registration no.1950,1019.1 for a related Safavid pilgrim flask.

577

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577
A RARE CHINESE *ZITAN* BOTTLE VASE, *DAN PING*
QING DYNASTY

Carved with an elegant plain pear-shaped body rising to a tall slender neck which flares gently at the rim, raised on a short spread foot, 20.5cm.

£1,000-2,000

578
A CHINESE GILT-BRONZE AND ROOTWOOD MODEL OF LIU HAI
LATE QING DYNASTY

Formed as Liu Hai kneeling down luring the three-legged toad with a string of coins, the deity with a cheerful expression on his face, the bronze figure and animal attached to a gnarled rootwood base, all raised on a wood stand, 28cm. (2)

£2,000-3,000

579
A CHINESE DUAN STONE INKSTONE CONTAINED IN A WOOD BOX AND COVER
19TH/20TH CENTURY

The stone carved to one side in relief with lion dogs, with calligraphy to the reverse, inscribed with a date corresponding to the second month of the *jiazi* year of the Qianlong reign, the wood box and cover decorated with a rodent and insect amongst fruiting pomegranate branches, 18cm. (3)

£1,000-2,000

Provenance: formerly the collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no.852, purchased from Ralph M Chait Galleries, New York, on 20th November 1982.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

580
A CHINESE FAMILLE ROSE CANTON ENAMEL HEXAGONAL-SECTION WATERPOT
18TH CENTURY

Each facet decorated with two roundels, variously containing flowers, fruits, birds, animals and insects, the medallions enclosed between bands of *ruyi*-heads and lappets, all reserved on a white ground, together with a wood stand, 6.5cm, 62g. (2)

£1,000-2,000

581
A CHINESE SOAPSTONE TEAPOT AND COVER
QING DYNASTY

Decorated in low relief with two cartouches enclosing sprays of peony and prunus, the flowers reserved on a stylised wave ground heightened with gilt, with finely incised lotus scrolls surrounding the panels and to the cover, 15.5cm. (2)

£1,000-2,000

Provenance: from the collection of Dr Elmut Hanfmann (d.1998) and Dr Ingeborg, and thence by descent.

582
A CHINESE SILVER JARDINIERE
19TH CENTURY

The flaring body with six facets, decorated in relief with two figures in a landscape, birds, insects and flowers, the base with punch marks reading *Yuan Ji* and '90', 19cm, 417g.

£2,000-3,000

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583
A CHINESE AMBER AND JADEITE CEREMONIAL COURT NECKLACE
19TH CENTURY

The ninety-eight amber beads divided by three apple green jadeite *fodou* and a gourd-shaped *fodouda* which suspends a jadeite plaque, with two further strings of coloured beads terminating in tear-shaped spinach-green jade carvings, 81cm.

£1,000-1,500

584
A PAIR OF CHINESE SILVER AND KINGFISHER FEATHER APPLIQUES
QING DYNASTY

Each formed as a vase flanked by mythical beast-shaped handles, with flowers, *lingzhi* and peacock plumes picked out in kingfisher feathers contained within the vessels, set with sections of coral emerging from the vases, each with a small bird in flight above, 7cm, each 9g overall. (2)

£1,000-2,000

585
AN AMBER BEAD NECKLACE
20TH CENTURY

With compressed circular beads, the gilt-metal clasp set with a further orange jewel, 32cm.

£500-800

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

586
A PAIR OF CHINESE GOLD EARRINGS
PROBABLY LIAO DYNASTY

Each shaped as a seated goose, their wings and tail feathers detailed in filigree, each suspended from a hoop decorated with a panel and a simple pale green bead, one with a label reading 'K123', 5.5cm, 7g. (2)

£3,000-4,000

Provenance: by repute, formerly the Carl Kempe Collection.

587
A CHINESE SILVER BRACELET SET WITH CARVED OLIVE STONES
19TH/EARLY 20TH CENTURY

With eight oval plaques, each set with an olive stone carved with animals and plants, the clasp formed as a bat, with a punch mark reading *Jin Bao Xing*, 18cm.

£200-350

588
A SMALL COLLECTION OF CHINESE CORAL AND KINGFISHER FEATHER ITEMS
QING DYNASTY

Comprising: a necklace decorated with a pendant formed as a bird medallion, two pendants formed as butterflies, a pendant shaped as a flower basket, a spherical hair ornament decorated with *shuangxi* characters and *lingzhi*, and eight hat finials including one mounted on a metal base, 17.5cm max. (13)

£1,000-2,000

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589
A SMALL CHINESE CLOISONNE 'LOTUS' BOTTLE VASE
QING DYNASTY

Decorated to the body with lotus flowerheads set amidst scrolling foliage, the design reserved on a turquoise ground, with further floral designs to the short flared foot, 15.5cm, 257g.

£300-500

590
A CHINESE BOXWOOD *RUYI* SCEPTRE
QING DYNASTY

The long shaft carved with *lingzhi* branches twisting their way around the body, terminating in a large *lingzhi* head accompanied by a smaller fungus, 38cm.

£800-1,200

591
A SMALL CHINESE CLOISONNE '*SANDUO*' BRUSHPOT, *BITONG*
QING DYNASTY

The cylindrical body decorated with three cartouches enclosing branches of pomegranate, peaches and finger citron, all reserved on a lotus-decorated turquoise ground, 9.6cm, 237g.

£300-500

Provenance: from a deceased estate, Hampshire, purchased from Gerard Hawthorne Ltd on 22nd October 2002. A copy of the invoice is available.

592
A CHINESE VENEERED BAMBOO WRIST REST
QING DYNASTY OR LATER

Of rectangular form, carved as a book tied with a bow, finely incised with geometric diaper, 25.1cm.

£500-1,000

593
A CHINESE MOTHER OF PEARL INLAID BLACK LACQUER BOX AND COVER
19TH CENTURY

Of circular form, the domed cover decorated with three sprays of fruits surrounded by many stylised flowerheads, with similar motifs to the box, 19.7cm. (2)

£200-300

594
A CHINESE BAMBOO WRIST REST
QING DYNASTY OR LATER

Carved in low relief to one side with four figures in a sampan boating by a rocky cliff, with various trees growing amidst the stones including pine, bamboo and *wutong* trees, the top left inscribed with calligraphy, dated the *jiachen* year and with a signature reading *Jiao Lao*, 22.9cm.

£400-600

595
A CHINESE BOXWOOD FIGURE OF MI LE BUDDHA
QING DYNASTY

Carved standing with his loose robes revealing his large belly, he raises one hand and holds a string of beads in the other, with a gourd suspended from his belt, 14.5cm.

£150-250

Provenance: from a deceased estate, Hampshire.

596
A LARGE CHINESE SOAPSTONE FIGURE OF SHOULAO
LATE QING DYNASTY

Carved standing holding a *ruyi* sceptre in his right hand, his loose robes incised with stylised clouds, all supported on a rectangular-section pedestal, the pale stone with red and russet inclusions, the figure 26cm.

£200-300

Provenance: from a deceased estate, Hampshire.

597
A CHINESE BAMBOO BRUSHPOT, *BITONG*
18TH/19TH CENTURY

Of cylindrical form, carved to one side with a scene from the tale of the Red Cliff, depicting scholars sitting and drinking tea in a sampan as two men row the boat under pine trees through a rocky landscape, with a slightly concave rim, all raised on three short feet, 17cm.

£800-1,200

Provenance: from an English private collection, purchased in 1948.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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598
A TIBETAN GILT-IRON PEN CASE AND COVER
15TH/16TH CENTURY

Of octagonal section, decorated in openwork with a repetitive design of four leaves, the case and cover both cast with circular loops for closing, with lotus buds to the ends, 37cm, 486g. (2)

£2,000-3,000

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599
A PAIR OF CHINESE CINNABAR LACQUER 'SCHOLARS' VASES
18TH/EARLY 19TH CENTURY

Each carved to the central bulbous section with a continuous scene of scholars and their attendants in rocky landscapes, with pine and *wutong* trees dispersed through the setting, the flared necks and feet decorated with lotus sprays, each together with gilt-wood mounts, 34.6cm excluding mounts. (6)

£2,000-3,000

Provenance: by repute, purchased from Mallett, London.

600
A CHINESE VENEERED BAMBOO BRUSHPOT AND A WOOD INCENSE BURNER
QING DYNASTY

The *bitong* with a cylindrical body, decorated in low relief with buildings and figures dispersed throughout a mountainous river landscape, inscribed with calligraphy and a signature reading *Xiao Song*, with hardwood mounts to the foot and rim, the incense burner naturalistically formed, carved in openwork with three legs and two upright handles, 11.8cm and 13cm. (2)

£1,500-2,500

601
A TIBETAN MONASTIC GILT-DECORATED WOOD SUTRA BOX
18TH CENTURY

The rectangular box fitted with a drawer, decorated to three sides with gold line drawings depicting the Chakravartin with his entourage, possessions and sacred images, together with a copy of the 1999 Spink catalogue Visions of Perfect Worlds: Buddhist Art from the Himalayas, 33.5cm x 67.5cm x 27.5cm. (2)

£1,500-2,500

Provenance: Spink & Son Ltd, 1990s.

Illustrated: Spink, Visions of Perfect Worlds: Buddhist Art from the Himalayas, p.109, no.72.

The Chakravartin is a universal monarch who rules through compassion and wisdom. The birth of a Chakravartin brings seven abundances into the realm: a wealth of faith, morality, honesty, modesty, learning, renunciation and wisdom. His seven precious jewels also appear at the same time: the precious wheel, jewel, queen, minister, elephant, horse and general.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

602
A PAIR OF JAIN SILVER STANDING FIGURES
18TH/19TH CENTURY

Each modelled naked in the standing posture of 'body abandonment' (*kayotsarga*), the female figure inset with rubies to her nose and third eye, her hair with a hinged plait, the figures raised on later circular stepped bases, each base incised with an 'M', 23.9cm, each 1.4kg. (2)

£2,000-3,000

603
AN INDIAN SILVER CEREMONIAL MAHARAJA SCEPTRE
18TH/19TH CENTURY

The repoussé silver decorated with floral motifs, the finial shaped as a ferocious lion with its mouth agape, the metal concealing the wooden core, 60cm, 1.5kg.

£1,500-2,500

Cf. Christie's South Kensington, 7th October 2011, lot 433 for a pair of similar sceptres.

604
A CHINESE *KESI* CIVIL RANK BADGE
19TH CENTURY

Embroidered in silk thread with a red-capped crane for a first rank civil official, the bird stands on a rock in a turbulent ocean, with a flaming pearl, *ruyi* sceptre and two coins emerging from the waves, the sky with a red sun set amidst billowing clouds, the dark blue background and borders richly decorated with lotus scrolls in gold thread, mounted on blue silk attached to a wood frame, 29cm x 26cm.

£500-1,000

Provenance: from a private collection, London, acquired in the 1990s.

605
A CHINESE ARCHAIC BRONZE SWORD
WARRING STATES PERIOD

The blade with a median ridge and tapering to a point, the handle with two raised bands and terminating in a circular pommel, together with a certificate of antiquity dated to 12th January 1995 from the Hong Kong Art Craft Merchants Association Limited, 44cm, 546g.

£600-800

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606
A BURMESE MANDALAY STYLE MARBLE FIGURE OF BUDDHA SHAKYAMUNI
18TH/19TH CENTURY

Depicted seated in *dhyanasana* with one hand in *bhumisparsha mudra* and the other in *dhyana mudra*, his serene face framed by his elongated earlobes, together with a wood stand, 42cm. (2)

£800-1,200

Provenance: from a deceased estate, Hampshire, purchased from Artemesia Alresford on 7th August 1999. A copy of the invoice is available.

607
A SRI LANKAN PAINTED SANDALWOOD FIGURE OF BUDDHA
MID 18TH CENTURY

Carved seated upon a lotus throne, he holds his hands in *dhyana mudra* upon his crossed legs, his skin and robes brightly painted in yellow and orange, with his downcast eyes set beneath black arched eyebrows, 39.5cm.

£400-600

Provenance: from a deceased estate, Hampshire, purchased from Jonathan Tucker Antonia Tozer Asian Art.

608
A CHINESE GILT-BRONZE HAND
PROBABLY QING DYNASTY

The large fragment cast with the thumb and fourth finger touching in *kartari mudra*, 26cm, 2.7kg.

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

609

A TIBETAN BRONZE FIGURE OF VAJRAPANI

17TH/18TH CENTURY

The *bodhisattva* cast seated in *dhyanasana* on a double lotus throne, with his hands at his chest in *karana mudra*, he holds the stems of lotus flowers which blossom at his shoulders, a *vajra* (his main attribute) rests upon the flower at his right shoulder, 13cm, 352g.

£2,000-3,000

Provenance: from a UK private collection.

610

A LARGE CHINESE BRONZE FIGURE OF GUANYIN

MING DYNASTY

Depicted seated in *dhyanasana* wearing long flowing robes, she wears an elaborate necklace and a crown centred by Amitabha Buddha, holding a medicine jar in her left hand, with her right hand raised in *karana mudra*, together with an associated stand shaped as a lotus flower rising from a fenced pond, 61cm overall, 18kg. (3)

£2,000-3,000

Provenance: from a deceased estate, Hampshire.

Cf. The Metropolitan Museum of Art, accession no.12.37.161 for a related figure.

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611
A CHINESE PARCEL-GILT AND LACQUERED-BRONZE FIGURE OF BUDDHA
MING DYNASTY

Depicted seated in *dhyanasana* and wearing flowing robes, his bare chest incised with a fylfot, raised on an associated gilt-bronze lotus throne, together with a Qing dynasty miniature bronze figure of Buddha, 16.3cm, 15.4cm and 4cm, 966g, 1.1kg, and 31g. (3)

£300-500

Provenance: from a UK private collection.

612
A CHINESE PARCEL-GILT BRONZE FIGURE OF GUANYIN
MING DYNASTY

She sits in a relaxed pose with her arm resting upon her raised knee, with a slender vase to her right side, she wears loose flowing robes adorned with beads and an elaborate crown centred by a figure of Amitabha Buddha, together with a later wood stand, 25cm, 852g. (2)

£250-350

Provenance: from a deceased estate, Hampshire, purchased from Gerard Hawthorn Ltd on 11th July 2006. A copy of the invoice is available.

613
A CHINESE LACQUERED-WOOD FIGURE OF A DIGNITARY
QING DYNASTY

Carved seated in a chair dressed in official's robes, with a rank badge to his front, he raises one hand and holds an open book in the other, bearing a content expression on his face, all supported on a square pedestal, with a paper label for Artemesia to the base, 36.7cm.

£300-500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

614
A TIBETAN BRONZE MODEL OF A STUPA
16TH/17TH CENTURY

Cast with the *bumpa* raised on four tiered steps and a square-section throne, the tall tapering tower surmounted by a parasol and jewel, with a wood plug carved with a fylfot to the base, 22cm, 1.1kg overall.

£1,500-2,500

Provenance: from a UK private collection.

615
A THAI BRONZE FIGURE OF BUDDHA
PROBABLY 15TH CENTURY

Cast seated with crossed legs, his hands resting upon his lap in *dhyana mudra*, depicted wearing *samghati*, his head surmounted by a flame *ushnisha*, together with a later wood stand, 33cm, 3.9kg. (2)

£1,000-2,000

Provenance: formerly the collection of the late Andrew Solomon, purchased from Obelisk Gallery, London, on 22nd October 1969; and then a deceased estate, Hampshire.

616
A SMALL NEPALESE BRONZE FIGURE OF A FOUR-ARMED TARA
PROBABLY 16TH CENTURY

Cast seated in *lalitasana*, with one hand held by her bare chest and another faced downwards by her right leg, her other two hands holding precious objects, she wears an ornate crown and elaborate body jewellery, with a *visvavajra* to the base, 8.5cm, 185g.

£100-200

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617
A CHINESE BRONZE INCENSE BURNER
QING DYNASTY

The bombé-shaped body cast in relief with archaistic *taotie* masks, with two loop handles emerging from the mouths of creatures, all raised on a short flared foot, the mouth 10.5cm dia, 15.5cm max, 675g.

£400-600

618
A SMALL CHINESE BRONZE INCENSE BURNER
QING DYNASTY

The bombé-shaped body flanked by two loop handles, raised on a short flared foot, with a six character Xuande mark to the base, the mouth 7cm dia, 9.5cm max, 143g.

£300-500

618

619
A CHINESE BRONZE TRIPOD INCENSE BURNER
QING DYNASTY

The compressed body raised on three tapering feet, set with two loop handles, the base with a mark reading *Qin Shu Lü*, together with a wood stand, the mouth 12.5cm dia, 17cm max, 1.5kg. (2)

£300-500

620
A SMALL CHINESE 'SHI SOU' BRONZE INCENSE BURNER
18TH/19TH CENTURY

The cylindrical body inlaid with silver flowers, set with angular handles and three loop feet, the base with a two character mark reading *Shi Sou*, together with a reticulated wood cover, the mouth 7.2cm dia, 8.7cm max, 166g. (2)

£300-500

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See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

621

A LARGE CHINESE SILVER WIRE AND GOLD INLAID BRONZE TRIPOD INCENSE BURNER, *DING*

17TH CENTURY

Decorated in relief with *taotie* masks reserved on a *leiwen* ground, with leaf-shaped panels enclosing archaistic designs below, each of the tall feet with stylised floral motifs, the mouth 24.6cm dia, 27.5cm high, 4.1kg.

£1,500-2,500

622

A CHINESE BRONZE GARLIC-MOUTH BOTTLE VASE

HAN DYNASTY

The compressed body surmounted by a tall slender neck cast with a raised band and terminating in a bulbous garlic-form mouth, all raised on a short flared foot, 39.4cm, 1.8kg.

£1,000-2,000

Provenance: from a deceased estate, Hampshire, purchased from Michael Goedhuis.

623

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623
A CHINESE JADEITE BELTHOOK AND PLAQUE MOUNTED AS A HAND HELD MIRROR
19TH/EARLY 20TH CENTURY

The belthook terminating in a dragon's head, the plaque carved in shallow relief with a phoenix standing on rockwork by two large peony blooms, both attached with silvered mounts decorated with bats and an incised floral spray, the reverse set with a glass mirror, 17cm overall.

£1,500-2,000

Provenance: from the collection of Brigadier Gordon Richardson, DSO, OBE (1910-1998) and thence by descent. Richardson joined the 2nd King Edward VII's Own Gurkha Rifles in India in 1931 before working as an instructor at Sandhurst between 1938 and 1940. Richardson was awarded an immediate DSO in 1944 when commanding the 1st Battalion of the 2nd Gurkha Rifles during the Italian campaign at Monte Cassino. He then received a bar to this DSO later in the same year. Afterwards, Richardson served in Greece, India, Singapore, Malaya and Hong Kong. He retired from the British Army in 1964 and then spent nine years in Nepal working for the Overseas Aid Development Corporation.

624
A CHINESE AVENTURINE GLASS 'LOTUS' BRUSH WASHER
QING DYNASTY

Formed as a large furling leaf incised with veins, the underside with an insect, with a further small leaf and a blossoming lotus flower issuing from the stem, 12.3cm.

£4,000-6,000

Cf. R Zhang, Luster of Autumn Water: Glass of the Qing Imperial Workshop, p.272, no.103 for a comparable aventurine glass brush washer formed as a lotus leaf.

625
A CHINESE SPINACH-GREEN AND WHITE JADE CIRCULAR 'DRAGON' BOX AND COVER
QING DYNASTY OR LATER

The cover inset with a circular openwork plaque enclosing a confronting dragon in pursuit of a jewel amidst clouds, the roundel surrounded by stylised archaistic motifs, the box similarly carved, with a four character mark reading *Qianlong yu wan* heightened in gilt to the base, 17.8cm. (2)

£1,500-2,500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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626

A RARE CHINESE ARCHAISTIC CELADON JADEITE 'TWELVE SYMBOLS' TABLET

QING DYNASTY

Formed as a *gui* sceptre and *bi* disc, the *gui* decorated with the Twelve Symbols, the *bi* carved in relief with many raised bosses, the stone with some russet inclusions and white mottling, together with a wood stand, 21.9cm. (2)

£2,000-3,000

Provenance: from an English private collection, Hampshire, purchased c.1960.

The Twelve Symbols, or Twelve Ornaments, are comprised of the sun with the three-legged crow, the moon with the moon rabbit pounding the elixir of life, a constellation of three stars, a sacred mountain or rock, a dragon, a pheasant, sacrificial vessels, a spray of waterweed, flames, grains, an axe, and the figure 'fu'.

Cf. The Complete Collection of Treasures of the Palace Museum, Jadeware (III), pp.160-161, no.129 for another jade gui *decorated with the Twelve Treasures; see also Sotheby's New York, 15th September 2015, lot 200 for another comparable piece with this design; see also J Rawson, Chinese Jade from the Neolithic to the Qing, p.92, fig.88 for a Ming dynasty jade also formed as a* gui *combined with a* bi *in the British Museum, museum no.1947,0712.495.*

627

A CHINESE AGATE CARVING OF A SQUIRREL AND GRAPES

QING DYNASTY

Formed as a bunch of grapes carved in a red section of the stone, with a small white squirrel clambering over the fruits, all resting upon a large dark leaf incised with details of the veins, 6.5cm.

£2,000-3,000

Cf. Marchant, Ninety Jades for 90 Years, p.85, no.44 and pp.88-89, no.46 for jade carvings also with this subject matter.

628

A CHINESE YELLOW JADE '*BAJIXIANG*' BOWL AND COVER

QING DYNASTY OR LATER

Carved as a lotus flowerhead, the petals enclosing the Eight Auspicious Buddhist Emblems and two Amitabha Buddhas, with bats in flight amidst *ruyi*-shaped clouds to the cover, the finial shaped as a lotus seed pod encircled by petals, all raised on a short foot, the pale stone with russet inclusions, 14cm dia. (2)

£5,000-8,000

629
A CHINESE WHITE JADE CARVING OF A *LUOHAN*
QING DYNASTY

Depicted seated dressed in monk's robes, his garments picked out in a darker section of the stone, his left hand rests upon his raised knee grasping a string of beads, with a tranquil expression upon his face, 5.4cm.

£1,000-2,000

630
A CHINESE AGATE 'THREE-LEGGED TOAD' PENDANT
QING DYNASTY

The amphibian carved with its eyes wide open and its three legs tucked by its body, with two holes for suspension to its mouth, the pale grey stone with orange and dark inclusions, 4.8cm.

£1,000-1,500

631
A CHINESE PALE CELADON JADE HAIR ORNAMENT
18TH/19TH CENTURY

Carved as a *ruyi* sceptre, the head decorated with a *shou* medallion contained within stylised swirling motifs, the stone with some minor white mottling, 13.5cm.

£200-300

Provenance: from a UK private collection.

632
A CHINESE APPLE GREEN JADEITE 'DRAGON CARP' VASE AND COVER
QING DYNASTY

Formed as a mythical beast swimming through rolling waves, it supports a pear-shaped vase with an attached cover on its back, the vessel decorated with flowers and pendant leaves, 11cm.

£250-350

633
A SMALL CHINESE WHITE JADE '*CHILONG*' PENDANT
QING DYNASTY

Carved with two feline-like mythical beasts clambering over a disc, the reverse inscribed with seven seal script characters reading *yuan fu qi zhen jun zi pei*, with russet markings to one side, 4.2cm.

£200-300

634
A SMALL CHINESE PALE CELADON JADE CARVING OF A BOY
QING DYNASTY

The smiling child depicted standing holding a *ruyi* sceptre over his shoulder, with his hair tied in two buns, the stone with some minor white mottling and russet markings, together with a wood stand, 6.5cm. (2)

£200-300

Provenance: from an English private collection, acquired in Asia c.1920, and thence by descent.

635
A CHINESE CELADON JADE RECTANGULAR PLAQUE
QING DYNASTY

Formed as a lock, decorated to one side with a scene of houses in a rocky landscape amidst pine, the reverse with four characters reading *yu tang fu gui*, the panels surrounded by archaistic beasts divided by *shuangxi* characters, 8.6cm.

£300-500

636
A CHINESE JADEITE SNUFF BOTTLE AND A JADEITE PENDANT
LATE QING DYNASTY/REPUBLIC PERIOD

The snuff bottle carved with a squirrel and a pair of birds amidst pine branches, the pale stone with green and white mottling, the circular pendant formed as a lotus flowerhead with a moveable centrepiece, the celadon stone with white inclusions, 5.9cm and 6.2cm. (2)

£200-300

Provenance: from the collection of Dr Elmut Hanfmann (d.1998) and Dr Ingeborg, and thence by descent.

637
A CHINESE ARCHAISTIC SPINACH-GREEN JADE *BI*
PROBABLY LATE QING DYNASTY

The disc tapering at the edges, with a circular aperture to the centre, the dark green stone with pale and black inclusions, 18.4cm.

£250-350

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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638
TWO CHINESE WHITE JADE *RUYI* SCEPTRE-SHAPED BELTHOOKS
QING DYNASTY

The larger belthook carved with the *sanduo*, with sprays of peaches, finger citron and pomegranates to the central panel and ends, the reverse with a raised circular boss, the small belthook carved in relief to the shaft, head and attachment piece, 12.2cm and 9.1cm. (2)

£2,000-3,000

639
A CHINESE WHITE JADE CARVING OF A RAFT
18TH/19TH CENTURY

The boat naturalistically formed from a leafy tree branch, a lady paddles the raft with an oar as a small boy stands by her side, with a further child sitting by a basket holding a fishing net in his hands, 6.5cm.

£800-1,000

640
A CHINESE WHITE JADE PENDANT
18TH/19TH CENTURY

The rectangular body carved to one side with twin-fish suspending from a chime, with a four character mark reading *ji qing you yu* to the reverse, all beneath stylised and pierced clouds, with a small hole for suspension, 6cm.

£2,000-3,000

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

641
A SMALL CHINESE PALE GREEN JADEITE CARVING OF A SAMPAN
LATE QING DYNASTY/REPUBLIC PERIOD

Formed as two elderly fishermen boating over gentle waves upon a sampan, one kneels propelling the boat with a pole, the other steers with the rudder, the stone of a pale tone with subtle hints of green, together with a wood stand, 6.7cm. (2)

£2,000-3,000

642
A CHINESE APPLE GREEN JADEITE PENDANT
QING DYNASTY

The rectangular pendant carved in low relief to one side with a playful boy welcoming a flying bat, with stylised clouds above the scene, the reverse with a four character mark reading *fu cong tian jiang* beneath a chime, the vivid green stone with some dark inclusions, 6cm.

£2,000-3,000

Fu cong tian jiang *can be translated as 'happiness comes down from heaven'.*

643
A CHINESE APPLE GREEN JADEITE PENDANT
QING DYNASTY

Carved in low relief with a boy holding a long stem of lotus, the child smiles as he greets a bird, with his hair tied in two buns, the reverse with a four character mark reading *xishi lianlian*, all beneath scrolling designs, with a small circular hole for suspension, the pale stone with vibrant green markings, 5.5cm.

£2,000-3,000

The phrase xishi lianlian *conveys the wish for happy events to occur again and again.*

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644
A CHINESE APPLE GREEN JADEITE 'LION DOGS' PENDANT
QING DYNASTY

The rectangular pendant carved in relief and pierced with two lion dogs in a rocky setting, they sit beneath pine trees and a bat perched above, with *lingzhi* growing in the landscape to the reverse, cleverly worked with the creatures picked out in vibrant green sections of the pale stone, the pendant suspending from thread adorned with jadeite beads forming a necklace, the pendant 5.6cm.

£2,500-3,500

Provenance: from a private collection, London.

645
A CHINESE ARCHAISTIC PALE CELADON JADE INCENSE BURNER AND COVER, *DING*
QING DYNASTY

The rectangular-section body carved to the two principal sides with *taotie* masks, worked with two S-shaped handles incised with key fret, the cover with pendant leaves and a finial shaped as a sinuous dragon, all raised on four feet emerging from the mouths of mythical beasts, the stone with russet and white inclusions, 10cm. (2)

£2,000-3,000

646
A CHINESE PALE CELADON JADE CARVING OF GUANYIN
QING DYNASTY

Depicted seated in *dhyanasana* upon a beaded double lotus throne, with her hands held in *dhyana mudra*, her long plaits flowing over her shoulders, wearing a crown upon her head, 7.2cm.

£2,000-3,000

645

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See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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647
A LARGE CHINESE SMOKY QUARTZ 'BOYS' VASE
LATE QING DYNASTY

Carved in high relief as five boys upon a rocky pedestal, one sits whilst the others attempt to climb a large cylindrical vessel decorated with figures in a river scene, together with a reticulated wood stand pierced with pine and prunus motifs, 18.8cm. (2)

£500-1,000

Provenance: from a deceased estate, Hampshire.

648
A CHINESE JADE 'HORSE AND MONKEY' BELT BUCKLE AND A JADE CARVING OF A CAT
19TH CENTURY

The belt buckle formed as a monkey climbing on the back of a reclining horse, the stone of a pale celadon colour with russet markings, the model of a cat worked in black and celadon jade, the feline depicted in a recumbent pose with its head turned back, together with a wood stand, 7.5cm and 4.6cm. (3)

£1,000-2,000

Provenance: from the collection of Dr Elmut Hanfmann (d.1998) and Dr Ingeborg, and thence by descent.

The motif of a monkey, hou, *on the back of a horse,* ma, *represents the rebus* ma shang feng hou, *which may be translated as 'may you immediately be promoted to a high rank of office.' Such pieces would have been used to pass on good wishes to aspiring officials.*

649
A CHINESE CELADON JADEITE 'LOTUS' WATERPOT
LATE QING DYNASTY

Carved as a large lotus with its petals curling at the edges, the flower surrounded by leaves, a seed pod, a water reed and a smaller bloom, their stems tied at the ends to form the base, the stone with russet inclusions and some pale mottling, together with a wood stand decorated with inlaid silver wire, 10.6cm across. (2)

£300-500

649

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650
A CHINESE CELADON JADE BRUSH WASHER
QING DYNASTY

The beehive-shaped pot surrounded by a crouching boy and a fish squirting water as it emerges from breaking waves, one side with an inscription from the Song dynasty poem *Que Qiao Xian* (Fairy on the Magpie Bridge) by Qin Guan, the seal script characters reading *rou qing si shui jia qi ru meng*, with a seal mark reading *wen wan*, 17cm.

£1,000-2,000

651
A CHINESE SPINACH-GREEN JADE BOWL
18TH/19TH CENTURY

The plain body carved with a gently flaring rim, all raised on a short spread foot, with a recessed base, the translucent stone of a dark green colour with white striations and dark specks, 16.1cm.

£300-500

652
A CHINESE PALE CELADON JADE 'LOTUS AND BOYS' CARVING
QING DYNASTY

Formed as two kneeling children resting their hands on a large lotus seed pod, each of the boys with a cheerful expression on his face, with the plant's curling stems trailing around and beneath them, the stone with some small white inclusions, 9.8cm.

£800-1,200

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

653
THREE CHINESE JADE CARVINGS
QING DYNASTY OR LATER

One carved in russet jade with two ducks facing each other, another worked in spinach-green jade as an archaistic pendant with an animal mask, the third formed as a bat with bulging eyes, 5.2cm max. (3)

£200-300

654
A CHINESE WHITE JADE MUGHAL-STYLE BOX AND COVER
19TH CENTURY

Formed as a four-petalled flower, the box carved with four compartments, with a red bead to the cover, the pale translucent stone with some inclusions and grey specks, 7.8cm. (2)

£1,000-1,500

Provenance: previously sold at Christie's London, 10th December 1990, lot 244, and formerly the collection of Gerard Arnhold (1918-2010).

655
A CHINESE PALE CELADON JADE CIRCULAR 'CATFISH' PENDANT
18TH CENTURY

Carved in openwork as two swimming catfish with a sprig of *lingzhi* between them, the fish detailed with their prominent whiskers, with a further leafy branch to the underside, the stone with some minor pale inclusions, set with a metal loop for suspension, 5.4cm.

£1,000-1,500

Provenance: from the Fryers Collection of Chinese Art. See Fine Chinese Paintings & Works of Art, 10th November 2020, lots 14-17 for more pieces from this collection.

THE COLLECTION OF PROFESSOR RONALD N ARNOLD (1908-1963)

LOTS 656-663

Professor Arnold was Regius Professor of Engineering at Edinburgh University from 1947 until his death. Following ill health, in 1953 he began to collect Chinese porcelain in his free time, buying most of his pieces from small antique shops and auctioneers in Edinburgh and London. Through the art historian David Talbot-Rice, Professor Arnold became acquainted with several experts in the field of East Asian ceramics, including Sir Harry Garner and Soame Jenyns.

656

A CHINESE BLUE AND WHITE BALUSTER VASE AND COVER

TRANSITIONAL C.1640

Painted with a continuous scene of bamboo and blossoming flowers growing amidst rockwork, with two birds in flight around the blooms, the cover similarly decorated and surmounted by a conical knop, 34.8cm. (2)

£600-1,000

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

657

A CHINESE BLUE AND WHITE TRANSITIONAL STYLE SLEEVE VASE

19TH CENTURY

The tall cylindrical body surmounted by a short waisted neck, painted to the exterior with figures welcoming a deity and her attendants as they arrive on a phoenix, all in a rocky wooded landscape, with wispy clouds to the reverse, the scene contained within incised floral and geometric bands, 43.8cm.

£1,000-2,000

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

658
A CHINESE LONGQUAN CELADON VASE
MING DYNASTY

The tall ovoid body supported on a gently spreading foot, surmounted by a short cylindrical neck with a raised lip to the rim, carved to the exterior with two large stylised flowerheads growing amongst leafy branches between floral bands, all decorated with a tranquil sage green glaze, 37cm.

£400-600

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

659
A SAMSON FAMILLE VERTE AND GILT-DECORATED POWDER BLUE-GROUND VASE AND COVER
19TH CENTURY

The ovoid body raised on a small foot and surmounted by a short cylindrical neck, painted with large panels enclosing Chinese figures in gardens and traditional buildings, with smaller cartouches containing flowers to the shoulder and cover, the mottled dark blue ground decorated with further floral sprays in gilt, with a *lingzhi* mark to the base, 49cm. (2)

£500-1,000

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

660
FOUR CHINESE BLUE AND WHITE VASES AND A TEA BOWL AND SAUCER
18TH AND 19TH CENTURY

Comprising: a tea bowl and saucer decorated with birds and blossoming leafy branches, a near pair of small vases painted with stylised sprigs, a moulded vase with panels of flowers growing amidst rockwork, and a fourth vase decorated with peony sprays between lappets and pendant leaves, 18cm max. (6)

£300-500

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

661
FOUR CHINESE PORCELAIN ITEMS
19TH AND EARLY 20TH CENTURY

Comprising: an iron-red and gilt-decorated bowl and cover painted with the Eight Auspicious Buddhist Emblems (*Bajixiang*) and lotus scrolls, with six character Chenghua marks, a famille rose 'Wu Shuang Pu' tea bowl decorated with two figures and calligraphy, the base with a four character Daoguang mark, a blue and white bowl painted with two cranes, the base with a mark reading *Jiangxi Ciye Gongsi*, and a bowl cover enamelled with a dragon and phoenix, with a six character Chenghua mark, 13cm max. (5)

£300-500

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

662
SEVEN SMALL CHINESE MONOCHROME ITEMS
QING DYNASTY

Comprising: a *ge*-type bottle vase, a small *fanghu* with a four character Chenghua mark to the base, a baluster-shaped vase decorated with a mottled dark blue glaze, a bottle vase with a crackled turquoise glaze, a *langyao dan ping*, a small indigo glazed jar with a metal cover, and a celadon glazed pouring vessel, 24.6cm max. (8)

£400-600

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

663
FOUR CHINESE BLUE AND WHITE ITEMS
KANGXI 1662-1722

Comprising: an ovoid jar decorated with flowering prunus branches against a cracked-ice ground, a baluster vase and cover painted with butterflies amidst sprays of prunus, peony, chrysanthemum and lotus, and two large dishes painted with many flowers, one with an artemisia leaf to the base, the other with an illegible seal mark, 43cm max. (5)

£500-1,000

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent.

664
A SMALL COLLECTION OF CHINESE CERAMIC ITEMS
QING DYNASTY

Comprising: two peachbloom glazed *liuye zun* with six character Kangxi marks to the bases, a small vase painted with the Eighteen *Luohans* in iron-red and *en grisaille*, a brown glazed vase with a four character Chenghua mark to the base, a celadon waterpot, a green glazed model of a figure riding a beast, and three green miniature vases, together with a Japanese Hirado model of a goat, 15cm max. (10)

£300-500

Provenance: from the collection of Dr Edward M Brett (d.2018), Hampstead.

665
ELEVEN CHINESE CERAMIC ITEMS
SONG DYNASTY AND LATER

Comprising: a *Jian*-type bowl, a white glazed stem bowl, a white glazed vase with incised decoration, a small pale celadon glazed vase, and seven *qingbai* items, including a dish, four vases, a small jar, and a small circular box and cover, 20.5cm max. (12)

£100-200

Provenance: from the collection of Dr Edward M Brett (d.2018), Hampstead.

666
A SMALL GROUP OF CHINESE FAMILLE VERTE ITEMS AND A FAMILLE ROSE TODDY LADLE
18TH CENTURY

Comprising: a bowl and cover, two tea bowls and four saucers, all decorated in enamels and gilt with Mandarin ducks amidst lotus, together with a toddy ladle painted with blossoming flowers, set with a wood handle, 34.5cm max. (9)

£300-500

667
EIGHT CHINESE FAMILLE ROSE DISHES
18TH CENTURY

Comprising: a set of four plates painted with peony, prunus and bamboo, an octagonal dish decorated with vases, musical instruments and other precious objects, and three circular plates with various floral designs, each with a paper label for the Haydock Collection, one with a paper label reading '11.12.1931 Harrogate', another with a label which reads '(23) Smith Searboro H/P/-', 22.9cm max. (8)

£300-500

Provenance: from the collection of James Haydock Esq and thence by descent.

668
A SMALL COLLECTION OF CHINESE PORCELAIN ITEMS
18TH AND 19TH CENTURY

Comprising: three famille rose teapots and covers, a famille rose tea bowl, two famille rose saucers, a blue and white tea bowl with a four character Kangxi mark, a blue and white saucer marked *yu*, and four armorial items bearing the same arms, 14.5cm max. (15)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

669
EIGHT CHINESE FAMILLE ROSE ITEMS
18TH CENTURY

Comprising: a barber's bowl painted with figures, an octagonal dish with a duck amidst peony to the centre, and six circular plates variously decorated with flowers, landscapes, insects and other motifs, most with old paper labels and the remains of impressed seal wax, 31.1cm max. (8)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£150-250

670
A SET OF FOUR CHINESE FAMILLE ROSE TEA BOWLS AND SAUCERS
QIANLONG 1736-95

Each brightly painted in enamels with eight alternating panels enclosing flowers on pink and yellow grounds, the *ruyi*-head shaped panels suspending beribboned precious objects, 10.8cm max. (8)

£400-600

671
FOUR CHINESE PORCELAIN ITEMS
18TH CENTURY

Comprising: a famille rose teapot painted with two large floral sprays, together with an associated cover, a small moulded famille rose tea canister and cover painted with lovers in a garden and a further figure watching the couple from a nearby window, and a pair of rectangular-section famille verte tea canisters and covers painted with chickens and flowers, 17.5cm max. (8)

£200-300

672

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672
A CHINESE BLUE AND WHITE SLEEVE VASE
TRANSITIONAL C.1640

Painted with an official bowing to the God of the Official's Path in a wooded rocky landscape, with two attendants and a horse nearby, inscribed with the four characters *Wen Zhang Si Ming* above, with floral sprays and pendant leaves below the scene, 43cm.

£500-1,000

Provenance: from a deceased estate, Hampshire, purchased from Sotheby's London on 2nd December 2003, lot 466. A copy of the invoice is available.

673
A CHINESE BLUE AND WHITE HEXAGONAL-SECTION GARDEN SEAT
19TH CENTURY

Painted with lotus flowerheads set amidst scrolling leaves, with bands of raised bosses to each facet, decorated to the top and two sides with pierced cash motifs, 47cm.

£1,000-1,500

Provenance: from a private collection, London, acquired prior to 1976.

674
A LARGE CHINESE BLUE AND WHITE BOWL
KANGXI 1662-1722

The deep bowl rising from a slightly tapering foot to a flared foliate rim, painted to the exterior with alternating panels of beauties in a garden and blossoming prunus and bamboo, with a further figural scene to the well, 25.3cm.

£200-300

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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675
A PAIR OF CHINESE BLUE AND WHITE 'BIRDS AND FLOWERS' VASES
19TH CENTURY

Painted with pairs of birds perched amidst peony and chrysanthemum blooms, with butterflies flying amongst the branches, the scenes contained between bands of lappets and *ruyi*-heads, with applied *chilong* and lion dogs to the shoulders and necks, 46cm. (2)

£2,500-3,500

676
A CHINESE BLUE AND WHITE BARREL-SHAPED GARDEN SEAT
QING DYNASTY

Painted to the sides with continuous lotus scrolls contained within bands of raised bosses, the top similarly decorated with lotus flowers within a border of prunus blossoms on a cracked-ice ground, with openwork cash motifs, 47.5cm.

£1,000-1,500

Provenance: from a private collection, London, acquired prior to 1976.

677
A LARGE CHINESE BLUE AND WHITE *KRAAK* PORCELAIN DISH
WANLI 1573-1620

Painted to the centre with a vase containing peony blooms, with panels of flowers, fruits and precious objects reserved on diaper to the cavetto, the underside with lappets enclosing *lingzhi*, with the remains of impressed seal wax to the base, 50cm.

£200-300

Provenance: from an English private collection, Suffolk.

678

678
A CHINESE YIXING HEXAGONAL-SECTION TEAPOT AND COVER
EARLY 18TH CENTURY

Pierced to each facet with panels enclosing sprays of prunus and pine, the curved spout emerging from the mouth of a mythical beast, with archaistic motifs to the loop handle, the cover surmounted by a grinning creature reclining amidst prunus and pine, 15.5cm. (2)

£800-1,200

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

679
A LARGE CHINESE YIXING TEAPOT AND COVER
LATE 18TH/EARLY 19TH CENTURY

The plain body set with an ear-shaped loop handle and an upright tapering spout, with a simple pierced ovoid finial to the flat cover, 19.5cm. (2)

£1,000-2,000

680
A CHINESE YIXING HEXAGONAL-SECTION 'DRAGON AND PHOENIX' TEAPOT AND COVER
EARLY 18TH CENTURY

The body decorated in relief to each facet with a writhing dragon chasing a flaming pearl over crashing waves, set with a loop handle and a short curved spout, the shoulder with four cloud scrolls, with two applied phoenix to the flat cover, all raised on a short hexagonal foot, 16cm. (2)

£500-1,000

Provenance: from a deceased estate, Hampshire, purchased from Gerard Hawthorn Ltd on 13th August 2002. A copy of the invoice is available.

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See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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681
A LARGE CHINESE YIXING 'LION DOGS' TEAPOT AND COVER
18TH CENTURY

The body tapering towards the rim and foot, decorated in relief with two large peony sprays, the shoulder applied with four stylised archaistic mythical beasts, with a curved spout and an ear-shaped loop handle, the domed cover with a finial formed as a large lion dog and her pup, the beasts finely incised with the details of their fur, with a recessed base, 22.5cm. (2)

£3,000-4,000

682
A CHINESE POLISHED YIXING CYLINDRICAL TEAPOT AND COVER
QING DYNASTY

Mounted with metal to the tip of the curved spout, the knop and the edges, with an upright metal handle, the base with a four character Kangxi mark reading *Kangxi nian zao*, with a paper label for John Sparks Ltd, 18.8cm high overall. (2)

£200-300

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s, purchased from Sparks.

683
A CHINESE YIXING 'THREE FRIENDS OF WINTER' TEAPOT AND COVER
2ND HALF 18TH CENTURY

The square-section body tapering from the shoulder to the foot, the short neck encircled by a band of foliage, with sprays of prunus and bamboo emerging from the bamboo-shaped spout and handle, with a panel of pine surrounded by pendant leaves to the cover, the knop formed as a branch, 20cm. (2)

£800-1,200

Cf. Asian Art I, 18th May 2011, lot 86 for a similar teapot and cover sold in these rooms.

684

685

684
A CHINESE YIXING TEAPOT AND COVER
20TH CENTURY

The body formed as a compressed rounded square, set with a curved spout and a loop handle, the exterior incised with many lines of *shou* characters, the base impressed with a mark for *Gu Jingzhou*, with marks reading *Gu* and *Jingzhou* to the inside of the cover, 16.6cm. (2)

£800-1,200

Provenance: purchased from an English private collection, Surrey, formed prior to 1980.

685
A CHINESE YIXING TEAPOT AND COVER
QING DYNASTY

The compressed circular body with raised lips encircling the rim and foot, set with a loop handle and short curved spout, the gently domed cover with a simple pierced knop, the base incised *yu zhen zhi wan* and with a signature reading *Dabin* for Shi Dabin, 13cm. (2)

£2,000-3,000

686
A CHINESE FAMILLE ROSE PORCELAIN MODEL OF A SHOE
19TH CENTURY

The exterior decorated with floral sprays in gilt against an iron-red ground, with turquoise to the interior, the sole painted with three figures by a pavilion in a garden, with a paper label for Pierre Saqué, 10.2cm.

£200-300

687 No lot

686 *two views*

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

688
THREE CHINESE IMARI FLASKS AND A LARGE DISH
EARLY 18TH CENTURY

Two of the flasks a pair, each with a square-section body painted with river landscapes, mounted with metal necks and together with metal covers, the third flask decorated with peony sprays divided by diaper, the dish with a central landscape scene surrounded by large flowerheads and stylised waves, with a conch shell to the base, 43.2cm max. (6)

£500-1,000

Provenance: from a deceased estate, Hampshire.

689
THREE CHINESE FAMILLE ROSE ITEMS
19TH/20TH CENTURY

Comprising: a tall cylindrical hat stand painted with figures holding flowering branches in a garden, with six pierced quatrefoil panels, an ovoid vase and cover decorated with pheasants amidst rocks, peony and prunus, with smaller birds in flight to the reverse, and a rectangular-section jardinière painted with scholars and their attendants, the base with a six character Daoguang mark, two with wood stands, 28.5cm max. (6)

£1,000-2,000

Provenance: from a deceased estate, Hampshire.

690
THREE CHINESE PORCELAIN JARDINIERES
LATE QING DYNASTY

One decorated with a blue and white band of the characters *fu shou* repeating, the design reserved on a moulded celadon glazed ground, another painted with variously shaped panels enclosing landscapes against a gilt-decorated coral ground, the third of hexagonal section and painted in the famille rose palette with figures in a garden, 25.5cm max. (3)

£500-1,000

Provenance: from a deceased estate, Hampshire.

691

691
A PAIR OF CHINESE FAMILLE ROSE BALUSTER VASES AND COVERS
YONGZHENG/QIANLONG

Painted with medallions enclosing dragons and landscapes, the panels reserved on dark green grounds decorated with blossoming flowers and leaves, with pink bands of further floral motifs to the shoulders and covers, 41cm. (4)

£3,500-4,500

692
A PAIR OF CHINESE CANTON FAMILLE ROSE HEXAGONAL-SECTION VASES
19TH CENTURY

Richly decorated in enamels and gilt to each facet with alternating panels of figural scenes and birds and insects amongst flowers, the shoulders and waisted necks applied with moulded *chilong* and lion dogs, 33.8cm. (2)

£400-600

693
A PAIR OF CHINESE FAMILLE ROSE SQUARE-SECTION VASES
19TH CENTURY

Painted with figures and animals in gardens, the scenes contained between bands of key fret and lappets, each with a short neck decorated with bats, together with wood stands, 33cm. (4)

£400-600

692

693

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

694
A LARGE CHINESE *DAYAZHAI* STYLE GREEN-GROUND BALUSTER VASE AND COVER
19TH CENTURY

Painted *en grisaille* with chrysanthemum and mallow blooms, with two large dragons amidst the plants, the shoulder and foot encircled by yellow bands decorated with floral scrolls and cartouches enclosing magpies perched amidst pink blossoms, the cover similarly decorated, 63cm. (2)

£3,500-4,500

695
A NEAR PAIR OF CHINESE BLUE AND WHITE HEXAGONAL-SECTION VASES
LATE QING DYNASTY

Painted with sprays of fruits and flowers, with bands of fylfots to the shoulders and key fret encircling the rims, each with a four character Qianlong mark to the base, 22cm. (2)

£200-300

696
A CHINESE BLUE AND WHITE 'HUNDRED ANTIQUES' VASE
KANGXI 1662-1722

Painted with two quatrefoil cartouches enclosing various precious objects including archaistic vessels, peacock plumes, a *qin* and books, the panels reserved on a prunus-decorated cracked-ice ground, together with a wood stand and an openwork wood cover, 16.8cm. (3)

£150-250

697
TWO CHINESE BLUE AND WHITE STEM CUPS
KANGXI 1662-1722

One moulded with a ribbed body rising to a gently flaring rim, painted with insects flying amidst various blossoming branches, with floral scrolls to the tall stem, the other with a square-section body, each facet decorated with flowers, with a band of swirls to the flared foot, 15.5cm and 12.8cm. (2)

£1,000-1,200

698
A CHINESE BLUE AND WHITE 'PHOENIX' JARDINIERE
20TH CENTURY

Painted with four stylised phoenix in flight amidst scrolling foliage, surmounted by a short upright neck decorated with bands of circles and *ruyi*-heads, 23cm high.

£200-300

Provenance: from a deceased estate, Hampshire.

699
A CHINESE CANTON FAMILLE ROSE SQUARE-SECTION VASE
19TH CENTURY

The tapering body surmounted by a waisted neck, brightly painted with Immortals and deities in a heavenly paradise, with applied lion mask handles to two sides, 42cm.

£600-1,000

Provenance: from a deceased estate. Hampshire.

700
A CHINESE FAMILLE ROSE 'LOTUS' BOWL
20TH CENTURY

Painted with four large lotus flowerheads set amidst leafy tendrils and further blossoms, the design contained between bands of *ruyi*-heads and lappets, with a six character Qianlong mark in underglaze blue to the base, 13.4cm dia.

£300-500

701
A CHINESE BLUE AND WHITE JAR
MING DYNASTY

The ovoid body decorated with a continuous scroll of blossoming flowers, the shoulder painted with large *ruyi*-heads enclosing *lingzhi* set amidst swirling designs, with a band of lappets encircling the foot, 13.3cm.

£500-800

702
A CHINESE BLUE AND WHITE TULIP VASE
19TH CENTURY

Formed as five conjoined ovoid vases, painted with bamboo and blossoming prunus branches, the tall slender neck terminating in a moulded flowerhead, 29.3cm.

£300-500

703
A CHINESE FAMILLE ROSE WALL VASE AND A HEXAGONAL-SECTION TEAPOT AND COVER
LATE QING DYNASTY/REPUBLIC PERIOD

The wall vase painted with a panel of flowering branches, all reserved on a pink ground decorated with scrolling designs, the teapot painted with two beauties in a garden, the reverse inscribed with calligraphy, signed Wang Peihui and dated the *bingyin* year, the base with an impressed four character mark reading *Wang Yongshun zao*, 10cm and 17.6cm. (3)

£150-250

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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704
A CHINESE *FLAMBE* GLAZED VASE
18TH/19TH CENTURY

The ovoid body tapering slightly towards the foot and surmounted by a waisted neck, decorated all over with a thick deep red crackled glaze, with streaks and flecks of lavender encircling the rim, the base with a thin brown wash, together with a wood stand, 37.5cm. (2)

£800-1,200

705
A CHINESE BLUE GLAZED BOTTLE VASE
18TH CENTURY

The pear-shaped body surmounted by a tall narrow neck, decorated with a deep indigo-blue glaze draining from the rim, the interior and base glazed white, with four paper labels to the base including one for Bluett & Sons, London, together with a wood stand, 26.8cm. (2)

£300-500

Provenance: from the collection of Mrs Dorothy Spice (d.1950s).

706
A CHINESE TURQUOISE GLAZED VASE
19TH CENTURY

The ovoid body surmounted by a short waisted neck, decorated all over with a vibrant turquoise crackled glaze, together with a wood stand, 34.5cm. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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707
A CHINESE *FLAMBE* GLAZED GOURD-SHAPED VASE, *HULUPING*
QING DYNASTY

The exterior brightly decorated with a deep red crackled glaze draining from the rim, with vibrant lilac and purple streaks throughout the glaze, the white base with a six character Kangxi mark in underglaze blue, 36cm.

£1,500-2,000

708
A CHINESE TURQUOISE GLAZED 'LANDSCAPE' VASE
QING DYNASTY

The body and tall neck incised with mountainous river landscapes, with a band of flowers to the shoulder, the neck flanked by two archaistic handles, all covered with a deep turquoise crackled glaze, the base with a six character Yongzheng mark, 44.6cm.

£300-500

709
A CHINESE *LANGYAO* PEAR-SHAPED VASE
18TH/19TH CENTURY

The body supported on a tall spread foot and rising to a flared rim, decorated with a crackled *flambe* glaze draining from the rim, the rim left white and gradually deepening to a dark red at the foot, 27.7cm.

£800-1,200

710

710
A CHINESE BLUE AND WHITE *KRAAK* PORCELAIN 'KLAPMUTS' BOWL
WANLI 1573-1620

Painted to the centre with a medallion enclosing pagodas in a mountainous landscape, the design encircled by four cartouches containing frogs and birds, with a band of flowerheads set amidst leaves to the rim, with peach, prunus and camellia reserves to the reverse, 22.3cm.

£1,000-1,500

Cf. M Rinaldi, Kraak Porcelain: A Moment in the History of Trade, p.123, pl.131 and p.124, pl.132 for two related bowls.

711
A CHINESE BLUE AND WHITE 'THREE FRIENDS OF WINTER' OVOID VASE
18TH CENTURY

Painted with a continuous scene of pine, prunus and bamboo growing amidst rocks in a garden, together with a wood stand and cover, 21.3cm. (3)

£200-300

Provenance: from a deceased estate, Hampshire, purchased from Artemesia Alresford on 8th January 2005. A copy of the invoice is available.

712
A CHINESE BLUE AND WHITE OVOID VASE
KANGXI 1662-1722

Painted with four large panels enclosing insects in flight around sprays of chrysanthemum, peony, prunus and camellia, all below a complex band of *ruyi*-heads, together with a wood stand and reticulated wood cover, 18.5cm. (3)

£200-300

Provenance: from the collection of Alfred Morrison (1821-1897) and thence by descent to Lord Margadale of Islay, at Fonthill House, Tisbury, Wiltshire.

711

712

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

713

A CHINESE BLUE AND WHITE BALUSTER VASE AND COVER

KANGXI 1662-1722

Painted with panels of various blooming flowers, including chrysanthemum, lotus and prunus, with insects in flight amidst the blossoms, all reserved on a ground of diaper, the cover similarly decorated, 52.5cm. (2)

£800-1,200

Provenance: from a deceased estate, Hampshire.

714

A LARGE CHINESE FAMILLE ROSE 'IMMORTALS' VASE

19TH CENTURY

Brightly painted with a continuous scene of many heavenly figures in a mountainous paradise, the deities including Shoulao, the Hehe Erxian and Liu Hai, with two pink-enamelled applied handles shaped as archaistic beasts flanking the neck, 61cm.

£1,000-1,500

715
THREE CHINESE FAMILLE ROSE SQUARE-SECTION STANDS
18TH/19TH CENTURY

Decorated with stylised lotus flowers and scrolling leaves divided by geometric designs, the floral sprays reserved on pale lime-green grounds, each raised on four short feet and with a circular hole to the underside, 12.2cm max. (3)

£200-300

716
A LARGE CHINESE FAMILLE ROSE BOWL AND A TEAPOT AND COVER
QING DYNASTY

The bowl painted to the exterior with three large sprays of peony, lotus and other flowers, the well similarly decorated, the teapot enamelled with butterflies amidst fruits and flowers, the handle and cover attached together with metal mounts, with a further metal mount to the tip of the spout, 34cm and 17.5cm. (2)

£300-500

717
FOUR CHINESE PORCELAIN ITEMS
17TH CENTURY AND LATER

Comprising: a blue and white bowl decorated with the Three Friends of Winter, with a metal band to the rim and a six character Xuande mark to the base, a pair of Republic Period vases decorated with horses and calligraphy, the bases with four character Qianlong marks, and a small enamelled wine cup painted with two figures in a garden, with a hall mark to the base, 20.2cm max. (4)

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

718
THREE CHINESE ENAMELLED BOWLS
QING DYNASTY

Comprising: two famille rose bowls painted with dragons and phoenix flying amidst clouds and flames over crashing waves, each with a six character Guangxu mark and of the period, and a turquoise-ground bowl decorated with four iron-red medallions enclosing sprays of bamboo, with a six character Qianlong mark and probably late in the period, 17.7cm max. (3)

£200-300

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

719
A CHINESE *DOUCAI* QUATRELOBED 'LOTUS' TRAY OR STAND
18TH CENTURY

The exterior decorated with four stylised flowerheads growing amidst winding leafy tendrils, with a scrolling band reserved on a pale green ground encircling the rim, all raised on four *ruyi*-head shaped feet painted with further blossoms, 21.8cm.

£2,000-3,000

720
A CHINESE YELLOW-GROUND 'DRAGON' BOWL AND A BLUE AND WHITE '*BAXIAN*' TEA BOWL
19TH CENTURY

The yellow bowl incised and painted in green enamel with two dragons chasing flaming pearls, the well with a *shou* medallion, with a six character Guangxu mark and of the period, the blue and white tea bowl decorated with the Eight Immortals, painted with a roundel enclosing the *Fu Lu Shou* to the well, with a six character Daoguang mark and of the period, 10.3cm and 10.4cm. (2)

£300-500

721
A CHINESE BLUE AND WHITE INGOT-SHAPED CUP STAND
19TH CENTURY

Painted with flowers and stylised scrolls of foliage, with bands of *ruyi*-heads bordering the rim, the rectangular foot encircled by lappets, with a six character Qianlong mark to the base, 20cm.

£300-400

Provenance: from a UK private collection.

722

723

722
A CHINESE BLANC DE CHINE TRIPOD INCENSE BURNER
17TH/18TH CENTURY

The compressed body rising to a short tapering neck and flat everted rim, decorated in a creamy white glaze, all raised on three short feet, 20.2cm.

£300-500

Provenance: from a deceased estate, Hampshire.

723
A LARGE CHINESE LONGQUAN CELADON TRIPOD INCENSE BURNER
MING DYNASTY

The deep rounded sides rising to a flat everted rim, carved to the exterior with stylised peony sprays beneath a continuous scroll, decorated with a soft crackled green glaze, all raised on three tapering feet, 30.5cm dia.

£800-1,200

Provenance: from a deceased estate, Hampshire.

724
TWO CHINESE LONGQUAN CELADON INCENSE BURNERS AND A DISH
MING DYNASTY

The larger incense burner raised on three tall feet, carved to the exterior with a geometric pattern, together with a wood stand and cover, the smaller incense burner with a bombé-shaped body and flanked by two applied handles, the dish carved with a floral medallion to the centre and with scrolling motifs to the cavetto, 32cm max. (5)

£1,000-2,000

Provenance: from a deceased estate, Hampshire.

725
A CHINESE SOAPSTONE FIGURE OF A SCHOLAR
QING DYNASTY

Depicted standing wearing a cap and long flowing robes incised with clouds and *shou* characters, the wood stand with an old paper label, together with two Tang dynasty style pottery figures of ladies, one with an old paper label to the reverse, 26.4cm max. (4)

£100-150

724

725

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

726

A CHINESE GREEN GLAZED POTTERY 'HILL' JAR AND COVER
HAN DYNASTY

The cylindrical body moulded in relief with figures and creatures, two sides with animal mask handles, the conical cover decorated with further animals in a mountainous setting, all raised on three feet modelled as beasts, 19.3cm high. (2)

£300-500

Provenance: from a deceased estate, Hampshire, purchased from Roger Keverne.

727

A LARGE CHINESE LONGQUAN CELADON DISH
MING DYNASTY

Carved to the centre with a large medallion enclosing a crane, with a stylised peony scroll to the cavetto, together with a wood stand, 43cm. (2)

£500-1,000

Provenance: from a deceased estate, Hampshire.

728

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730

728
A CHINESE BLACK GLAZED VASE
PROBABLY SONG DYNASTY

The stout body tapering gently towards the foot, surmounted by a short narrow neck flaring at the rim, decorated all over in a thick black glaze which stops slightly short of the foot leaving it with a metallic finish, 17cm high.

£1,000-1,200

729
A CHINESE *QINGBAI* BOWL
SONG DYNASTY

Rising from a tapering foot to a gently flaring rim, the interior incised with twenty-two roundels enclosing stylised scrolls, decorated in a pale blue glaze which pools around the foot, the base left unglazed, 18.5cm.

£2,000-2,500

Provenance: formerly a Hong Kong private collection; purchased from Susan Chen & Co on 25th July 1985; sold by Marchant on 19th June 1991; formerly the collection of a titled English gentleman.

Cf. J Mayuyama, Mayuyama, Seventy Years, vol.1, p.148, no.433 for a comparable bowl; see also M Crick, Chinese Trade Ceramics for South-East Asia, Collection of Ambassador and Mrs Charles Muller, pp.164-165, no.74 for another related item.

730
A CHINESE HENAN-TYPE BOWL
YUAN/MING DYNASTY

The conical body rising to an upright rim, decorated in a black glaze with brown splashes, the lower section of the exterior and the short flared foot left unglazed, 17.8cm.

£200-300

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

731

732

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731
A CHINESE *JIAN* TEA BOWL
SONG DYNASTY

Decorated in a 'hare's fur' glaze with thin brown streaks on a black ground, the thick glaze stopping short of the foot revealing the dark brown biscuit body, 9.9cm.

£1,000-1,500

Provenance: formerly the collection of Susan Chen, the Feng Wen Tang Collection.

732
A CHINESE BLANC DE CHINE 'PEONY' SAUCER DISH
LATE MING DYNASTY

Incised to the centre with a peony bloom growing from a leafy branch, decorated in a creamy white glaze, raised on a short foot, the base with a paper label for Marchant 2014 Exhibition of Blanc de Chine, no.107, 24.3cm.

£1,000-1,500

Provenance: from a French private collection.

Exhibited: Marchant, Exhibition of Blanc de Chine, 30th October-21st November 2014, no.107.

Cf. S Marchant & Son, Exhibition of Blanc de Chine, 3rd-24th June 1994, p.74, no.118 for a comparable dish from the collection of Dr Carew-Shaw; see also R Krahl, Chinese Ceramics from the Meiyintang Collection, vol.2, pp.292-293, no.979 for a pair of smaller related dishes.

733
A CHINESE JIZHOU-TYPE BLACK GLAZED BOWL
SONG DYNASTY

The sides moulded with two continuous raised bands, decorated with a black glaze which stops short of the biscuit foot, the interior with lighter stylised motifs to the cavetto and an unglazed ring to the well, 18.9cm.

£1,000-2,000

734
SEVEN CHINESE ENAMELLED PORCELAIN PLATES
18TH CENTURY

Comprising: two large famille rose plates painted with baskets of flowers surrounded by diaper, a famille verte dish decorated with a roundel enclosing precious objects surrounded by panels of various blossoms, a famille verte dish with a bird perched amidst peony, a small *wucai* plate painted with cartouches containing butterflies and cranes, and two enamelled and gilt-decorated dishes with designs after Maria Sybille Merian, six with paper labels for the Fonthill Heirlooms, 40cm. (7)

£2,500-3,500

Provenance: from the collection of Alfred Morrison (1821-1897) and thence by descent to Lord Margadale of Islay, at Fonthill House, Tisbury, Wiltshire.

735 two views

735
A CHINESE IMARI AND FAMILLE ROSE PLATE FROM THE COLLECTION OF WILLIAM BECKFORD
18TH CENTURY

Brightly decorated with floral designs and a flowering branch in the Imari palette, with a bird and butterfly picked out in pink, green and blue enamels amidst the blossoms, the reverse with an inscription reading 'the collection of William Beckford Esq', the base with a label for the Fonthill Heirlooms, no.825, 22.5cm.

£500-1,000

Provenance: formerly the collection of William Beckford (1760-1844); and then the collection of Alfred Morrison (1821-1897) and thence by descent to Lord Margadale of Islay, at Fonthill House, Tisbury, Wiltshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

736

A CHINESE BLANC DE CHINE FIGURE OF GUANYIN

18TH CENTURY

Depicted reclining on a large plantain leaf upon a pierced rockwork base, she rests her head on one hand, with her hair piled in a chignon and adorned with blossoming flowers, a rocky table at her feet supports a finger citron and smaller fruit, 23.5cm.

£3,000-4,000

Cf. Christie's London, 5th December 1994, lot 67 for a comparable figure; see also Sotheby's Hong Kong, 1st November 1999 for another related piece; see also the collection of the Xiamen Museum for another similar example.

737

A CHINESE BLANC DE CHINE FIGURE OF GUANYIN

17TH/EARLY 18TH CENTURY

The goddess sits in *dhyanasana* on a rocky pedestal, with her hands help upon her lap, she wears long flowing robes and strings of beaded jewellery, with a vase and a bird raised on pillars to either side, her two acolytes stand around a footed bowl at her feet, 22.5cm.

£2,000-3,000

Cf. The Oriental Ceramic Society, The World in Monochromes, p.114, no.259 for a comparable figural group.

738
A CHINESE FAMILLE ROSE ARMORIAL CUSTARD CUP AND COVER
C.1780

Painted to one side in enamels and gilt with a roundel enclosing the arms of Lawrence impaling Ilbery, set with an entwined strap handle, the cover decorated with a continuous foliate scroll encircling an applied finial shaped as a fruit, the underside of the cover with a paper label for Christie's, 23rd October 1978, lot 100, 9cm high overall. (2)

£800-1,200

Provenance: formerly the collection of the late G W Marshall, sold at Christie's London on 23rd October 1978, lot 100.

Illustrated: D S Howard, Chinese Armorial Porcelain, p.645.

The Ilberys were a merchant family of London, Reading, Calcutta and Biscay in Spain.

739
A LARGE CHINESE FAMILLE ROSE ARMORIAL 'MARRIAGE' DISH FOR THE DUTCH MARKET
C.1750

Painted with the arms of the Zinzerling Family of Holland and the van Musschenbroek Family of Utrecht, with panels enclosing landscapes and birds perched on flowering branches to the rim, the base with paper labels for A W Harrison, Gainsborough, and Carmichaels, Hull, together with a letter from David Howard dated 15th July 1975 where he discusses the dish, 38.2cm.

£1,500-2,500

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

740
A NEAR PAIR OF CHINESE ENAMELLED 'DEER AND MONKEY' TEA BOWLS
18TH CENTURY

With flared bodies, each painted with a deer gazing back at a monkey seated in a peach tree, with birds perched and in flight around them, the animals picked out in gilt, 9.3cm and 8.5cm. (2)

£200-300

741
TWO CHINESE ENAMELLED SPOON TRAYS
QIANLONG 1736-95

One decorated *en grisaille* with the 'Lamentation of Christ', the base with a paper label for the Hervouët Collection, no.369, the other painted in enamels and gilt with the arms of Burrell in pretence Lewis?, 12.9cm and 12.6cm. (2)

£600-800

Provenance: the 'Lamentation of Christ' spoon tray formerly in the collection of Dr Hervouët, collection no.369; sold by Marchant c.1985.

Illustrated: the 'Lamentation of Christ' spoon tray in F Hervouët and Y Bruneau, La Porcelaine des Compagnies des Indes, p.264, no.11.15.

Cf. D S Howard, Chinese Armorial Porcelain, vol.II, p.707 for another item painted with the same arms as the smaller spoon tray.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

742

A PAIR OF CHINESE FAMILLE ROSE OVOID VASES AND COVERS
REPUBLIC PERIOD

Painted with bunches of blossoms tied at the stems, the flowers including chrysanthemum, lotus, prunus and poppies, the covers decorated with bats and sprays of *lingzhi* and peaches, with six character Qianlong marks to the bases, each together with a wood stand, 30cm. (6)

£300-500

743

A CHINESE FAMILLE ROSE MOULDED 'LANDSCAPE' DISH
QIANLONG 1736-95

Painted with pagodas and buildings by a river amongst colourful leafy trees, with a sampan on the water, decorated in iron-red and gilt with a continuous peony scroll encircling the foliate rim, 22cm.

£300-400

744

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744
A CHINESE *WUCAI 'SAN DUO'* VASE
TRANSITIONAL C.1640

The ovoid body tapering towards the foot, painted with many crabs amidst finger citron, peach and pomegranate sprays, all reserved on a dense iron-red ground, with a continuous scroll encircling the rim, together with a wood stand, 23.5cm. (2)

£500-800

745
A PAIR OF CHINESE CELADON GLAZED BARREL-SHAPED VASES
LATE QING DYNASTY

Each carved to the exterior with various blossoming flowerheads growing amidst scrolling leafy tendrils, with crashing waves encircling the feet, the interiors and bases glazed white, 36cm. (2)

£400-600

Provenance: from a deceased estate, Hampshire.

746
A CHINESE IRON-RED ENAMELLED CELADON-GROUND 'BUTTERFLY' VASE
19TH CENTURY

The squat pear-shaped body painted with three butterflies in flight amidst sprays of flowers, with areas of detail picked out in grey and gilt, all reserved on a pale green ground, the base glazed white and with a six character Qianlong mark, 12cm high.

£150-250

747
A CHINESE *WUCAI* BALUSTER VASE
19TH CENTURY

Decorated to the exterior with four mythical horses flying over iron-red crashing waves, two depicted with wings, the creatures divided by pointed rocks, with bands of peony sprays to the shoulder and encircling the foot, 28.5cm.

£1,500-2,500

Provenance: from the collection of Anne Makeig-Jones, acquired in the 1960s in Mayfair, London.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

748
A LARGE CHINESE FAMILLE ROSE BLUE-GROUND 'DRAGON AND PHOENIX' JARDINIERE
20TH CENTURY

Painted with four large roundels containing red and green dragons, the panels reserved on a dark blue ground decorated with stylised phoenix in flight amidst floral scrolls, with four peony sprays to the top of the flat everted rim, 40cm dia.

£400-600

Provenance: from a deceased estate, Hampshire.

749
A LARGE CHINESE FAMILLE ROSE YELLOW-GROUND BRUSH WASHER
20TH CENTURY

Painted with four roundels enclosing flowers, fruits and precious objects, all reserved on a yellow ground decorated with bats, peaches and *shou* medallions, with a six character Guangxu mark to the base, 30cm dia.

£300-500

Provenance: from a deceased estate, Hampshire.

750
A LARGE CHINESE FAMILLE ROSE 'LONGEVITY' JARDINIERE
LATE QING DYNASTY

Painted in iron-red enamel with large *shou* medallions surrounded by bats on a complex geometric ground with fylfot motifs, all reserved on a pale lime-green ground, the design contained between bands of *ruyi*-heads and lappets encircling the rim and foot, 40cm dia.

£1,000-1,500

751
A CHINESE *WUCAI* 'DRAGON' VASE
19TH CENTURY

The ovoid body brightly painted with two scaly dragons in flight over crashing waves, the mythical beasts divided by lotus sprays and stylised characters, with iron-red bands of floral motifs encircling the mouth and foot, the base with a four character Yongzheng mark, 23.5cm dia.

£200-300

Provenance: from the collection of Joseph Gordon (d.1969), Edinburgh, and thence by descent.

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752
A PAIR OF CHINESE IRON-RED 'LOTUS' DISHES
SIX CHARACTER TONGZHI MARKS AND OF THE PERIOD 1862-74

Decorated with lotus flowerheads set amidst scrolling foliage, each with four *shou* characters in gilt to the cavetto, raised on short tapering feet, 23.5cm. (2)

£300-500

Provenance: from an English private collection, given to the current owner c.1958.

753
TWO CHINESE POTTERY VASES
NEOLITHIC

Each surmounted by a waisted neck and tapering towards the foot, painted in black and red earth pigments with stylised circular motifs, each with two loop handles, 30cm high. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

754
A PAIR OF CHINESE CANTON FAMILLE ROSE CYLINDRICAL BRUSHPOTS, *BITONG*
19TH CENTURY

Each painted in enamels and gilt with figures at leisure in a pavilion, the scenes set beneath bands of butterflies amongst sprays of pomegranate, lotus and other plants, 14.9cm. (2)

£200-300

Provenance: from a deceased estate, Hampshire.

755
TWO PAIRS OF CHINESE *SANCAI* MODELS OF LION DOGS
19TH CENTURY

Each beast depicted seated upon a pierced rectangular-section pedestal, two with their paw resting on a brocade ball, the others with their paws on their pups, each staring with bulging eyes and its mouth open wide, 25.2cm max. (4)

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

756
A CHINESE IMPERIAL YELLOW GLAZED 'DRAGON' BOWL
SIX CHARACTER XUANTONG MARK AND OF THE PERIOD 1908-11

The exterior incised with two scaly dragons in pursuit of flaming pearls over a continuous band of crashing waves, coated with a warm egg-yolk yellow glaze, the base glazed white and with the reign mark in underglaze blue, together with a celadon glazed vase decorated with archaistic animal masks and geometric designs, the base with a four character Chenghua mark, 16.5cm and 22cm. (2)

£400-600

757
A PAIR OF CHINESE BLUE AND WHITE 'DEER AND MONKEY' SAUCER DISHES
LATE JIAJING/EARLY WANLI

Each painted with a central medallion enclosing a deer and monkey beneath a bird and insect in flight, the scenes surrounded by beribboned precious objects, each with a continuous lotus scroll to the reverse, the bases with four character marks reading *fu gui jia qi*, 14cm. (2)

£300-400

758
A CHINESE ENAMELLED PORCELAIN FAN-SHAPED 'LANDSCAPE' PLAQUE
20TH CENTURY

Painted with dwellings and a figure walking beneath a pine tree in a mountainous landscape, with a lone sampan stationed at the bank of a river, all beneath an inscription, 56cm across.

£500-1,000

759
A PAIR OF SMALL CHINESE FAMILLE ROSE 'HUNDRED ANTIQUES' WINE CUPS
18TH/19TH CENTURY

Decorated in enamels and gilt with many precious objects including archaistic vessels, books, flowers, the *sanduo* and peacock plumes, with geometric bands in iron-red encircling the rims, each with a recessed base, 6.3cm dia. (2)

£200-300

760
A CHINESE ENAMELLED AND GILT-DECORATED WATERPOT
REPUBLIC PERIOD

The globular body painted with a scholar seated in his studio in iron-red and *en grisaille*, his attendant kneels and presents him with a *ruyi* sceptre, with details highlighted in gilt, the recessed base with a four character Qianlong mark, 8cm dia.

£200-300

761
A SMALL CHINESE *WUCAI* INCENSE BURNER
TRANSITIONAL C.1640

The cylindrical body painted with flowers and quatrefoil panels on a diaper ground, applied with two moulded boys supporting the sides, attached to a circular saucer decorated with floral sprays, together with a Japanese metal cover pierced with billowing clouds, the mouth 6.6cm dia, 9.4cm max. (2)

£300-500

762
A CHINESE BLANC DE CHINE LIBATION CUP
17TH CENTURY

Shaped as a rhinoceros horn cup, moulded in relief with dragons, a deer, pine and prunus set beneath overhanging rocks, 15.3cm.

£300-400

Provenance: formerly a private collection, Midhurst.

Cf. B Gyllensvärd, Chinese Ceramics in the Carl Kempe Collection, p.184, no.607 for a comparable cup; see also J Getulia Veiga, Chinese Export Porcelain in Private Brazilian Collections, pp.70-71, nos.43-44 for further related examples.

763
A SMALL CHINESE *WUCAI* VASE AND A SMALL BLUE AND WHITE VASE
17TH AND EARLY 18TH CENTURY

The *wucai* vase of baluster form, painted with two lion dogs amidst peony blooms and scrolling foliage, the blue and white vase decorated with archaistic vessels and precious objects, with a mark reading *yu* to the base, 18cm and 12cm. (2)

£300-500

764
A CHINESE ENAMELLED RECTANGULAR-SECTION TEAPOT AND COVER
LATE QING DYNASTY/REPUBLIC PERIOD

Painted to one facet with two figures seated amidst rocks and pine, with a rural landscape scene to the reverse, the handle flanked by lines of calligraphy, the top and cover painted with a branch of flowering pink blossoms, signed Cheng Huanwen and dated autumn of the *gengyin* year, 17.5cm. (2)

£300-500

765
A CHINESE FAMILLE ROSE 'BOYS' BRUSHPOT, *BITONG*
REPUBLIC PERIOD

The cylindrical body painted with a scholar sleeping at his desk as five boys practise calligraphy and play blind man's buff, the studio with a window looking out on to crashing waves, with a four character Qianlong mark to the base, 12.4cm.

£300-500

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

766
A LARGE CHINESE FAMILLE ROSE FIGURE OF BUDAI HE SHANG
EARLY 20TH CENTURY

He sits in a relaxed pose with a cheerful expression on his face, dressed in bright turquoise and cherry-coloured robes decorated with blossoms and abstract designs, he holds a string of beads in one hand and a large sack in the other, the base with a four character impressed mark, together with a wood stand, 25.5cm high. (2)

£300-500

Provenance: from an English private collection, acquired in Asia c.1920, and thence by descent.

767
A CHINESE SHIWAN WARE FIGURE OF SHOULAO AND A BRONZE INCENSE BURNER AND COVER
QING DYNASTY

The God of Longevity depicted holding his staff and a peach, with a vibrant purple glaze with lavender streaks decorating his robe, his head and hands left unglazed, the incense burner shaped as a water buffalo, the cover formed as a seated boy playing the flute, his hair tied in two buns, 27.8cm and 20.5cm, the incense burner and cover 1kg. (3)

£150-250

Provenance: from the collection of Professor Ronald N Arnold (1908-1963) and thence by descent. Professor Arnold was Regius Professor of Engineering at Edinburgh University from 1947 until his death. Following ill health, in 1953 he began to collect Chinese porcelain in his free time, buying most of his pieces from small antique shops and auctioneers in Edinburgh and London. Through the art historian David Talbot-Rice, Professor Arnold became acquainted with several experts in the field of East Asian ceramics, including Sir Harry Garner and Soame Jenyns.

768
A PAIR OF CHINESE PORCELAIN 'BAMBOO' WALL VASES
QING DYNASTY

Each moulded as a bundle of green bamboo stems tied together with an iron-red and gilt-decorated ribbon, together with a fitted silk box, 20.2cm. (2)

£300-500

Provenance: from a deceased estate, Hampshire.

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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769
A SMALL CHINESE FAMILLE ROSE VASE
REPUBLIC PERIOD

Painted with a crested bird perched on a blossoming prunus branch, inscribed with calligraphy, with a signature reading *Botao* for Bi Botao, the base with a six character mark which reads *Nanchang Cheng Xingsheng zhi*, 18.7cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

770
A CHINESE ENAMELLED VASE
REPUBLIC PERIOD

The ovoid body surmounted by a short neck and everted rim, painted with an old man walking by a basket of *lingzhi* and a burning stove, with two bats in flight amongst the rising smoke, inscribed with calligraphy followed by seal marks which read *Qi* and *Mi Dao*, dated the *renshen* year and with a signature reading *Wang Qi*, the base with a further *Mi Dao* seal mark, 22cm.

£1,000-1,500

Provenance: by repute, formerly a French private collection.

771
A CHINESE FAMILLE ROSE VASE
REPUBLIC PERIOD

Painted with two large panels containing a figure on a sampan and a boy fishing in a river with his father, the scenes surrounded by smaller roundels enclosing lotus, chrysanthemum, peony, orchids and other flowers, all reserved on an iron-red and gilt-decorated geometric ground, the base drilled through the mark, together with a wood stand, 33.8cm. (2)

£200-300

772
A CHINESE ENAMELLED 'SCHOLARS' VASE
19TH/20TH CENTURY

The cylindrical body painted with intellectuals in a landscape conversing and playing *go*, with rocks, pine and *wutong* trees around them, the waisted neck decorated with the sun amidst wispy clouds, with two applied animal mask handles to the sides, 33cm.

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

773

A CHINESE ENAMELLED PORCELAIN RECTANGULAR 'LANDSCAPE' PLAQUE

REPUBLIC PERIOD

The panel painted with pagodas, pavilions and houses in a river landscape, detailed with figures fishing and at leisure on sampans, with mountains in the distance, contained in a wood frame, 33cm x 49cm excluding frame.

£3,000-4,000

774

A CHINESE FAMILLE ROSE PORCELAIN RECTANGULAR 'CRANE AND DEER' PLAQUE

20TH CENTURY

Painted with a pair of spotted deer in a rocky setting amidst peony and aster blooms, with a lone crane perched on a leafy branch above, with an inscription describing the crane and deer together in spring, dated the *wushen* year and with a signature reading *Xu Dasheng*, 43.5cm x 29.7cm.

£3,000-4,000

The image of a crane, he, *and deer,* lu, *together forms the rebus* liuhe tongchun, *which signifies the universe enjoying springtime and, by implication, prosperity and longevity.*

775
A LARGE CHINESE FAMILLE VERTE 'DRAGON' DISH
19TH CENTURY

Painted to the centre with a sinuous dragon grasping a flaming pearl in its claws, with two further dragons amidst clouds and flames to the underside, 38.8cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£200-300

776
A LARGE CHINESE *WUCAI* DISH
KANGXI 1662-1722

Painted to the centre with peony and chrysanthemum blooms reserved on diaper, the design encircled by *ruyi*-heads, with a band of further flowerheads to the rim, the base with a faded paper label, 35.2cm.

PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.

£300-500

777
A CHINESE UNDERGLAZE BLUE AND RED 'THREE FRIENDS OF WINTER' DISH
18TH CENTURY

Shaped as a cloud, painted with a scene of two figures seated by a building on the bank of a river, a further figure boats down the water on a sampan, with bamboo, pine and prunus framing the scene, inscribed with a poem above, 25.9cm.

£500-1,000

778
A CHINESE *ROUGE-DE-FER* 'LANDSCAPE' VASE
REPUBLIC PERIOD

The cylindrical body painted in iron-red and gilt with a rocky mountainous river scene, detailed with a figure walking over a bridge towards a building, with garlands of beads to the short flared neck, the base with a six character Qianlong mark, 24.5cm.

£400-600

779
TWO CHINESE FAMILLE VERTE DISHES
KANGXI 1662-1722

The larger dish painted with a pheasant perched on rockwork amidst many blossoming branches, with a further pheasant and insects in flight above, the base marked with a conch shell, the smaller dish decorated with a square panel enclosing a bird perched amidst flowers, each with cartouches containing further blooms encircling the rim, 34.8cm and 20.9cm. (2)

£500-1,000

Provenance: from a deceased estate, Hampshire.

780
A CHINESE BEIJING AMBER GLASS BOTTLE VASE
19TH/20TH CENTURY

The ovoid body surmounted by a tall gently flaring neck, the translucent glass of a warm dark orange colour, incised to the base with a four character Qianlong mark, 37.8cm.

£300-500

Provenance: from a deceased estate, Hampshire.

781
A CHINESE BLANC DE CHINE SLEEVE VASE
KANGXI 1662-1722

The tall cylindrical body surmounted by a short waisted neck, decorated with an incised geometric band and two applied animal mask handles, all coated in a creamy white crackled glaze, with an impressed four character Chenghua mark to the base, 32.8cm.

£200-300

Provenance: from a deceased estate, Hampshire.

782
A CHINESE BLUE AND WHITE 'DRAGON' INCENSE BURNER
LATE QING DYNASTY

The bombé-shaped body painted with two scaly dragons contesting a sacred pearl amidst flames and clouds, all raised on a tapering foot, the mouth 18.7cm dia.

£300-500

Provenance: from a deceased estate, Hampshire.

783
A SMALL CHINESE *WUCAI* SLEEVE VASE
TRANSITIONAL C.1640

Painted with an official and his attendants in a garden amidst rocks and plantain, with clouds and mountains in the distance, the short waisted neck with foliate sprays, 20.1cm.

£300-500

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

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A RARE CHINESE ENAMELLED PORCELAIN MODEL OF A LION DOG
QIANLONG 1736-95

The mythical best depicted crouching with its head turned to sinister, it gazes with bulging eyes and its teeth bared, pierced with apertures to its flaring nostrils and open jaws, with gilt to its large ears, its fur and bushy tail finely detailed in brown and black enamel, 21.5cm.

£3,000-5,000

Cf. Christie's Paris, 13th June 2007, lot 22 for a Qianlong period cloisonné example described as a chimera from the collection of Juan Jose Amezaga.

785

A CHINESE *CLAIR-DE-LUNE* GLAZED TAPERING VASE, *LIUYE ZUN*
LATE QING DYNASTY

The slender body surmounted by a cylindrical neck which rises to a flared rim, decorated to the exterior with a subtle pale blue glaze, the base with a six character Kangxi mark in underglaze blue, with paper labels for Sydney L Moss and the K W Woollcombe-Boyce Collection, 16.9cm.

£800-1,200

Provenance: from the collection of Dr Edward M Brett (d.2018), Hampstead.

786

A CHINESE GE-TYPE OVOID VASE
QING DYNASTY OR LATER

The body surmounted by a short waisted neck, decorated all over in a pale bluish-grey glaze suffused with a dark crackle, the base with a six character Qianlong seal mark in underglaze blue, 31cm.

£500-600

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

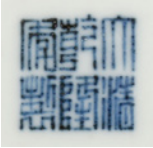
787

A CHINESE *JIANG* GLAZED OGEE BOWL

SIX CHARACTER QIANLONG MARK AND OF THE PERIOD 1736-95

Decorated to the exterior and interior with a warm light chocolate-brown glaze, the base glazed white and with the reign mark in underglaze blue, all raised on a slightly flared foot, 14.3cm.

£1,500-2,500



788

A CHINESE FAMILLE ROSE BLUE-GROUND BOWL

SIX CHARACTER QIANLONG MARK AND OF THE PERIOD 1736-95

Painted to the exterior with medallions enclosing floral designs, the roundels reserved on a lavender-blue ground finely incised with *sgraffito* scrolls, all raised on a short straight foot, 18.8cm.

£300-500

789

A CHINESE *DOUCAI* DISH

QING DYNASTY

Painted to the centre with a *shou* character encircled by bunches of flowers, the underside similarly decorated, with a six character Yongzheng mark to the base in underglaze blue, 20.3cm.

£600-800

790
A CHINESE CELADON GLAZED 'LOTUS' BOTTLE VASE
KANGXI 1662-1722

The compressed circular body rising from a spread foot to a tall neck which flares towards the rim, the exterior carved with three large lotus flowerheads set amidst stylised scrolling leaves, the interior and base glazed white, 24.4cm.

£300-500

791
A CHINESE CORAL-GROUND '*CHILONG*' BOTTLE VASE
EARLY 20TH CENTURY

The exterior decorated in a vibrant iron-red, with a moulded *chilong* applied to the shoulder, the details of the beast's scales and hair picked out in gilt, the rim interior and base glazed turquoise, with a six character Qianlong mark to the base, 33.5cm.

£200-300

Provenance: from an English private collection, acquired in Asia c.1920, and thence by descent.

792
A CHINESE GREEN GLAZED PEAR-SHAPED VASE
LATE QING DYNASTY

Rising from a spread foot to a tall flaring neck, the shoulder applied with two loop handles suspending rings, decorated to the exterior with a vibrant green crackled glaze, with a grey crackled glaze to the interior and base, 21.8cm.

£400-600

793
A SMALL CHINESE LONGQUAN CELADON ARROW VASE, *TOUHU*
PROBABLY MING DYNASTY

The conical body supported on a short gently tapering foot, the tall slender neck flanked by two cylindrical handles, decorated all over in a subtle pale green glaze, together with a wood stand, 12.5cm. (2)

£500-1,500

Provenance: formerly the collection of J M Hu (1911-1995).

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

794
A CHINESE FAMILLE VERTE MOULDED 'PRUNUS' TEAPOT AND COVER
KANGXI 1662-1722

Decorated with two large sprays of prunus against a dark green ground, the spout and handle shaped as bamboo, the cover similarly decorated and with a finial moulded as a branch, the base with an inscription reading 'F P 222', 18.2cm. (2)

£500-1,000

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

795
A CHINESE TURQUOISE GLAZED 'BAMBOO' TEAPOT AND COVER
KANGXI 1662-1722

The cylindrical body moulded and incised with bamboo stalks, the spout, loop handle and finial also shaped as bamboo, decorated all over with a greenish-blue crackled glaze, 19cm. (2)

£800-1,200

Provenance: from a deceased estate, Hampshire.

796
TWO CHINESE CERAMIC CYLINDRICAL TRIPOD INCENSE BURNERS
MING AND QING DYNASTY

One blanc de Chine, moulded with raised bands and incised with archaistic bird masks on key fret, the other with a celadon glaze and carved to the exterior with stylised waves, 11.4cm and 13cm dia. (2)

£500-1,000

Provenance: from a deceased estate, Hampshire. The blanc de Chine incense burner purchased from Gerard Hawthorn Ltd on 13th August 2002. A copy of the invoice is available.

END OF SALE

ENGLISH & EUROPEAN CERAMICS & GLASS

TUESDAY 24TH NOVEMBER 2020

A large and rare Vincennes dish from the first service of Louis XV, c.1755, 31.5cm

Estimate £40,000 - 60,000*

ENQUIRIES

Clare Durham | +44 (0) 1722 424507 | cd@woolleyandwallis.co.uk

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SILVER & OBJECTS OF VERTU

WEDNESDAY 25TH & THURSDAY 26TH NOVEMBER 2020

From a private collection of early English silver
Estimates from £1,000 to 10,000*

ENQUIRIES

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If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

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The Buyer shall pay the hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4% inclusive) thereafter.

CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

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Account no. 00957707
Sort code 30-97-41
IBAN no. GB20LOYD30974100957707
BIC code LOYDGB21063

Credit cards: Visa or Mastercard

Debit cards: Delta, Switch, Connect, American Express, Union Pay

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VAT

Lots marked with a dagger (**†**) are subject to VAT on the hammer price. Lots marked with an omega (**Ω**) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

CITES REGULATIONS

Please note that lots marked **λ** may be subject to CITES Regulations when exported.

The CITES Regulations may be found at
www.defra.gov.uk/ahvla-en/imports-exports/cites/

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a **‡** symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4%	Up to €50,000
3%	€50,000.01 - 200,000
1%	€200,000.01 - 350,000
0.5%	€350,000.01 - 500,000
0.25%	In excess of €500,000

Up to a maximum levy of €10,000

FIREARMS

Lots marked **Ƒ** in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but are not allowed to take physical possession of it. The auctioneers will reoffer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

SOCIETY OF FINE ART AUCTIONEERS AND VALUERS
and the ROYAL INSTITUTION OF CHARTERED SURVEYORS
CONDITIONS OF BUSINESS

INFORMATION FOR BUYERS

1. **Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

2. **Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.

3. **Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4%) inclusive thereafter.

5. **VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The symbol (**Ω**) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.

6. We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.

8. **Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

9. **Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax.

11. **Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).

12. **Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

1. **Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.

3. **Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

4. **Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.

5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

6. **Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.

7. We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.

Reserves.

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
(b) A reserve once set cannot be changed except with our consent.
(c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

8. **Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

9. **Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.

10. **Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.

11. **Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

12. **Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. **Authority to deduct commission and expenses and retain premium and interest.**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. **Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

16. **Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque five weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;

(b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;

(e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.

(g) ''You', 'Your', etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;

(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(c) Bidders shall be deemed to act as principals.

(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 25% plus VAT @20% (totalling 30% inclusive) on the first £500,000 and 12% plus VAT @20% (14.4%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due in pounds sterling

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.

(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.

(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that lot and/or any other lots sold by us to you;

(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur

liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

Glossary

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

(a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

(b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

(c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.

(d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

(e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

(f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.

(g) After Edward Lear: In our opinion a copy of a known work of the artist.

(h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

(i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

(j) Dimensions are given height before width.

(k) Pictures are framed unless otherwise stated.

BOOKS AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:
4% Up to €50,000
3% €50,000.01 - 200,000
1% €200,000.01 - 350,000
0.5% €350,000.01 - 500,000
0.25% In excess of €500,000
Up to a maximum levy of €10,000

Lots marked with a ‡ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us**, **we**, **our**, **Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you**, **your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 1998 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleyandwallis.co.uk
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

- From you when you:
  - interact with us before entering into a contract with us, for example when you express your interest in our Services;
  - instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
  - communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
  - in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.
- From third parties such as:
  - other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
  - thesaleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on thesaleroom.com) of individuals who register for one of our auctions (please see thesaleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (thesaleroom.com's payment provider);
  - sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
  - shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

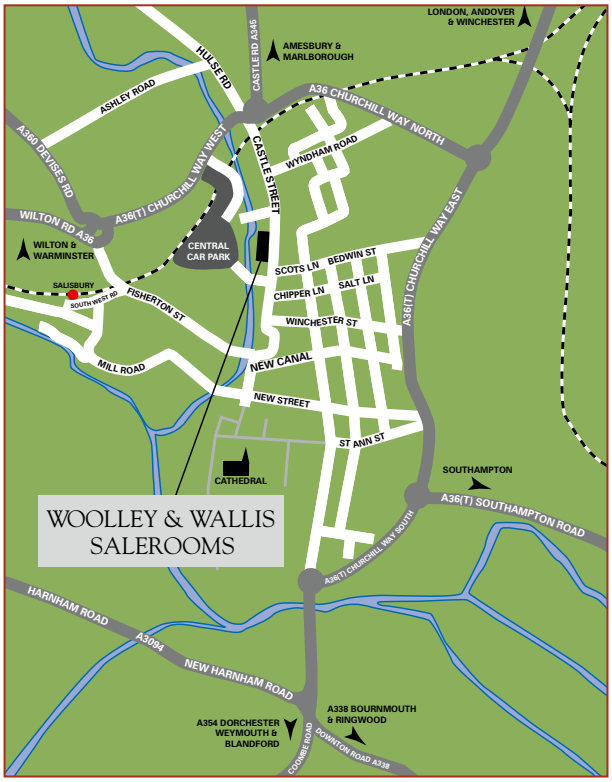
YOUR LEGAL RIGHTS

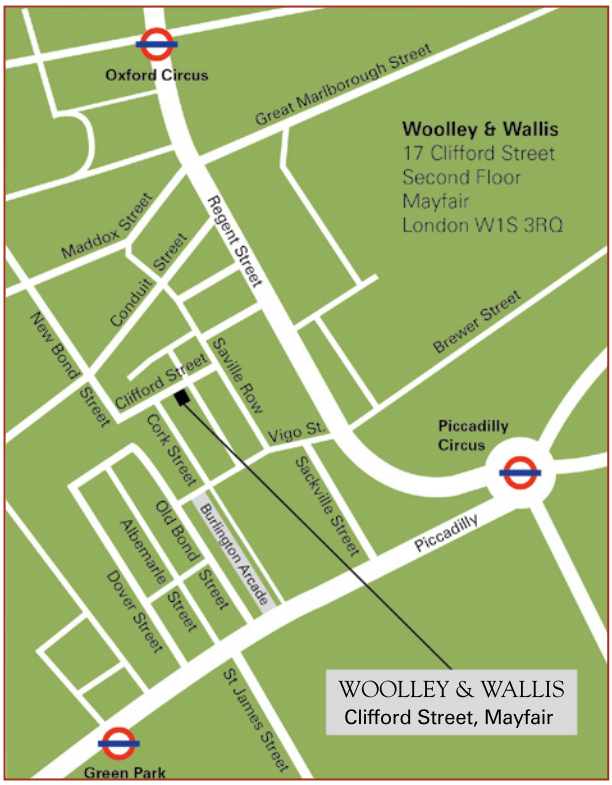
Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: **www.ico.org.uk**





17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No.02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or director. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley and Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

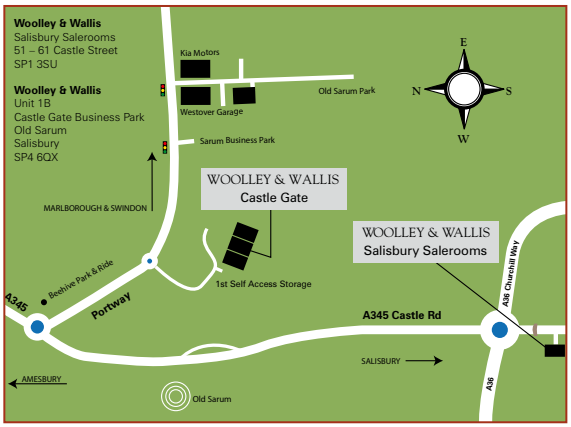
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence
+44 (0)1722 424509 | valuations@woolleyandwallis.co.uk

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available at our Castle Street salerooms. Please telephone the relevant specialist or call our office on +44 (0)1722 424500.

DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

catalogue production by Park

WOOLLEY & WALLIS

EST. 1884

ABSENTEE BID FORM

JAPANESE WORKS OF ART

TUESDAY 10TH NOVEMBER 2020

ASIAN ART II

WEDNESDAY 11TH NOVEMBER 2020

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

BUYER'S PREMIUM

Each lot is subject to a buyer's premium of 25% plus VAT at 20%

Billing Name (please print)________________________________

____

Address ____

____

____

__________________________ Postcode __________________

Daytime Telephone ____

Email ____

All accounts must be settled within 21 days.

ID may be required even if you have bid with us before.

Signature____

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot Number in numerical order	Brief Description of lot	Price excluding buyer's premium & VAT

Salisbury Salerooms, 51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Tel: +44 (0)1722 424500 Fax: +44 (0)1722 424508

AUCTION CALENDAR

NOVEMBER

10th	Fine Chinese Paintings & Works of Art, Japanese Works of Art
11th	Asian Art II
17th & 18th	Fine Jewellery
24th	English & European Ceramics & Glass
25th & 26th	Silver & Objects of Vertu

DECEMBER

9th	Modern British & 20th Century Art
16th	British Art Pottery

JANUARY 2021

13th	Furniture, Works of Art & Clocks
26th	Silver & Objects of Vertu
28th	Jewellery

Dates may be subject to change

TIMED ONLINE AUCTION

19th November to 2nd December – Christmas Gifts

Around 150 lots of jewellery, vertu, ceramics and small collectable items just in time for Christmas, with estimates starting at £300

+44 (0)1722 424500
enquiries@woolleyandwallis.co.uk
51-61 Castle Street, Salisbury, SP1 3SU
www.woolleyandwallis.co.uk

*Price includes buyer's premium

WOOLLEY & WALLIS
EST. 1884

ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR MAY 2021 AUCTION

A Japanese Kakiemon porcelain figure of a beauty, Bijin c.1690
SOLD FOR £33,750*